

Jordan Schnitzer Museum of Art



Annual Report 2016–2017

Director's Report



From left to right: Victoria Lee, Rucha Chandvankar, and Brian Lane, UO students and collaborators on the **Diálogos** exhibition.

Our first Common Seeing, **Between the World and Me: African American Artists Respond to Ta-Nehisi Coates**, was highly successful.

response to and collaboration with the university's "Common Reading," otherwise known as the book first-year students are asked to read and discuss. Sixty university classes made use of *Between the World and Me: African American Artists Respond to Ta-Nehisi Coates*—more than any previous exhibition—and African American students made the gallery space a second home for much of its presentation. *Cuba Ocho* and *Diálogos* added new questions: Why do we have the borders we have today? What do we think about immigrants and immigration? We invited visitors to share their greatest hopes and fears and place them in a suitcase in the gallery. Our inside covers offers a selection of these as well as responses from our *Between the World and Me* comment book.

Whose America?

Regardless of where you stand on the political spectrum, the question of what it means to be American is as much with us today as it was when we launched our fall 2016 season. *Scrimmage: Football in American Art from the Civil War to the Present* took us onto the contested field of American values as we examined the conflation of athleticism with nationalism and even military might, increasing health care issues of our players—and the notable depictions of the game by some of our country's finest artists. At the same time, we offered our fifth *Art of the Athlete* exhibition, a thoughtful and creative opportunity for student athletes to share their identities, goals, and challenges and give back as mentors to our World of Work high school students and youth with disabilities. AoA is becoming a national model, with a pilot in summer 2017 in Seattle for high school students experiencing violence through gang-related activities and racism.

"Whose America?" took on new import in our first foray into a "Common Seeing," our



Left: Students and members at the **American Qur'an** opening on January 20.

Right: Sandow Birk: **American Qur'an** asks: "What does it mean to be American?" Gallerist Eleana Del Rio, JSMA Executive Director Jill Hartz, Sandow Birk, Elyse Pignolet, and gallerist Catharine Clark at our Patron Circle opening.

Mark Tobey and the Calligraphic Line showed the porousness of borders: his "white writing" fuses Western art's formal concerns with Zen and Japanese calligraphy. Lucinda Parker's *To Paint Big, Start Small* brought us back to Oregon with powerful abstractions that connected us to the landscape of the Pacific Northwest, making us more aware of how regional identities are forged by physical places. Corvallis-based artist Clay Lohmann's *Camo Cubes* affirmed how traditional American quilt patterns gain new currency when transformed with contemporary imagery and gender difference, while San Francisco artist Gay Outlaw showed us how quotidian objects can inspire quirky and aesthetically adventurous art. Adventuring into the unknown is, I think, a particularly American trait.

Sandow Birk: American Qur'an, which opened in January 2017, asked us again what it means to be American. The exhibition re-affirmed our commitment to our founder, Gertrude Bass Warner's hope for this museum, that art could build cross-cultural dialogue and contribute to world peace. Working closely with UO Muslim groups, community activists, faculty, and students in the arts and humanities, and many others, we crafted programs that examined art and social justice, Islam in America, citizenship, and religious tolerance.

Schnitzer Cinema explored American culture as it plays out on our streets, with films about street photographers, a live performance about Bernie Madoff, Wall Street, and the Occupy movement, and the mesmerizing installation of James Nare's *Street and Pendulum*. We concluded the year with the juried watercolor exhibition *Pour It On!*, organized by the Watercolor Society of Oregon, reflecting the people and environs of our Western states.

That's a lot of territory to cover in one year, but it's only half of what we actually show. The other half is devoted to Chinese, Japanese, Korean, and European art, Russian art and icons, and Masterworks on Loan. We tested themes in our installation of Cultural Revolution posters in preparation for a major exhibition in the Barker Gallery opening in the late summer of 2017. We are indeed fortunate to have a local private collection of such depth and quality that enables us to both explore this seismic historical event

but offer special research opportunities to faculty and students. We installed new gifts of contemporary Korean ceramics, the happy result of a Korea Foundation-funded series of residencies, a partnership with the Art Department; and we selected Edo Period works in a range of media for Professor Akiko Walley's Japanese art history classes.

Our European gallery featured extraordinary new gifts and loans of fine metalwork from Margo Grant Walsh '60, who received our Gertrude Bass Warner volunteer award in recognition of her generosity. Masterworks by Frankenthaler, Kusama, Picasso, Richter, Van Gogh, Warhol, and so many others were the envy of any major museum and the focus of academic study.



Margo Grant Walsh received our Gertrude Bass Warner award on August 27.-

As we honored Margo Grant Walsh, we also mourned the passing of Dean McKenzie. A former art history professor at the university, Dean and his wife, Lucile, collected icons and in response to the museum campaign in the early 2000s, which gave us our renovated and expanded facility, they generously named a gallery and dedicated it to Russian art. This year, we also lost Dick Easley, husband of Hue-Ping Lin, owners of the White Lotus Gallery in Eugene. Dick was a long-time supporter and friend of this museum, and he will be missed by so many.

Today, our collections, exhibitions, and public programs are increasingly made possible only because of generous friends like these. While university support anchors most of our staff positions, we turn to collectors, companies, foundations, state and federal grants, and member contributions to make possible our exhibitions, public programs, collections care, acquisitions, and operations. Our endowment campaign hit new milestones with the creation of the J. Sanford and Vinie Miller Family Arts of Asia Distinguished Lecture Series Endowment and the largest single gift, from an anonymous donor (and dear friend), who created the Hartz FUND for Contemporary Art.

Our Leadership Council welcomed Dr. James Walker as its new president as well as new and returning members Professor Chris Chavez, Lauren McHolm, Lee Michels, and Ellen Tykeson. We thanked Philip Piele for steering this hardworking group over the past two years and recognized the contributions of Keith Achepohl, Janine Gonyea, Jeff Hanes, and Rick Williams who completed their board terms.

Our staff roster also experience some significant changes. Tom Jackson, our director of development, retired, and after a national search, we promoted Esther Harclerode to the position of associate director of development. Diane Nelson, our graphic services manager, also retired, and we were fortunate to bring Mike Bragg on in that position. Arthurina Fears, our studio coordinator, accepted a job on the East Coast (her replacement, Hannah Bastian, began in fall 2017). Two conservation and preparatory positions were made permanent, and we were grateful to keep Beth Robinson-Hartpence and Mark O’Harra, both of whom had served in a temporary capacity. To address university budget cuts we made the difficult decision not to renew Johanna Seasonwein’s curatorial position in European art.

So what does it mean to American? There is, of course, no definitive answer, but by asking the question, each of us can identify what we hold dear. We can learn how art can help us see our nation and the world in new ways. What we learned from a year focused in many ways on equity and inclusion is that our communities benefit immeasurably from the rich diversity of the heritages represented in our midst every day. As an immigrant myself, I take heart in the thoughtful and compassionate people that make America their home. Thank you for taking this year’s journey with us. Museum’s flourish because of the public’s trust in us, and we do everything we can every day to deserve yours.

In March-April the JSMA led a Japan tour to Kyoto, Nara, Osaka, Tokyo, Kamakura, and Naoshima. On our way to Tokyo, we paid a special visit to the home studio of mezzotint master HAMANISHI Katsunori, where collectors Elizabeth Moyer & Michael Powanda commissioned a print commemorating the event and showing the artist’s studio and tools as well as the beautiful sunset over Mount Fuji that we witnessed from his home. They subsequently donated a copy of the print to the museum and in July-August Hamanishi came to Eugene to perform a series of mezzotint demos, including one at the UO Printmaking Studio.



HAMANISHI Katsunori (Japanese, born 1949). *Ex. Libris* **Card with Mezzotint Printmaking Tools by Window and View of Mount Fuji, with cartouche reading "Moyer & Powanda."** Heisei period, 2017. Mezzotint; ink and color on paper. 5 ½ x 6 ¾ inches. Gift of Elizabeth D. Moyer & Michael C. Powanda, 2017:23.1

ACADEMIC SUPPORT: FACULTY AND STUDENT RESEARCH

JSMA ACADEMIC SUPPORT GRANTS

Our 5th year—funded by the JSMA, College of Arts & Sciences, and College of Design, matched by the Provost—supported new curricular engagements:

Stephen Deupen, Assistant Professor, Anthropology: guest lecturer on ivory, related to the Metropolitan Museum loan of medieval objects, on view in the MacKinnon Gallery

Brian Gillis, Associate Professor, Art Department: *Between the World and Me* exhibition

Bryna Goodman, Professor, History: Cultural Revolution exhibition in the Soreng Gallery

Euan MacDonald, Professor of Practice, Art Department: James Nares's *Street* and *Pendulum*

Doris Payne, Professor of Linguistics and Interim Director, African Studies Program: Tanzanian art exhibition

Kristen Seaman, Assistant Professor, History of Art and Architecture: special case for Gandharan art

Akiko Walley, Associate Professor, History of Art and Architecture: purchase of Japanese prints

CO-TEACHING

Course on Japanese prints (on loan from a private collection), taught by Anne Rose Kitagawa, chief curator, and Associate Professor Akiko Walley, with graduate students: Yimeng He (M.A. candidate, History of Art and Architecture); Kumiko McDowell (M.A. candidate in East Asian Languages and Literature); Lucy Miller (M.A. candidate, HAA); Alex Schneider (M.A. candidate, HAA); Emily Shinn (M.A. candidate, HAA); and Leanna Zamosc (M.A. candidate, HAA)

GRADUATE STUDENT HIGHLIGHTS

Amelia Anderson, MA candidate in the History of Art and Architecture (graduated in June), researched and wrote Masterworks on Loan didactics and served as co-curator of two exhibitions: *Cuba Ocho* and *Between the World and Me: African American Artists Respond to Ta-Nehisi Coates*; she also wrote the essay for the *Barbara MacCallum: Appropriating Science* catalog.

Hanna Bastian, MA candidate in AAD (graduated in June 2017), served as our Arts and Healthcare GE.

Rucha Chandvankar and **Brian Lane**, both PhD candidates in Anthropology, and **Victoria Lee**, MA candidate in AAD, assisted Associate Curator Cheryl Hartup in organizing the exhibition *Diálogos*. Lane also strengthened our arts education programs.

Margot Dedrick, MA AAD, supported our arts and healthcare initiatives.

Breanna DeMontigny, 1st year MA candidate in AAD, helped to organize the AAMG conference and served as a development and curatorial intern.

Jordan Fox, MA candidate in AAD, supported arts and healthcare initiatives.

Brittney Leemon, MA candidate Arts and Administration and Nonprofit Management Graduate Certificate (graduated in June 2017) assisted with memberships, direct mail, stewardship, and event planning. She is now employed as the Marketing and Development Manager at the National Lutheran Choir in Minnesota.

Brad McMullen, MA candidate in Folklore and Arts Management, researched and documented the history of the Dmitri Hadzi sculpture from the NEA international sculpture symposium in preparation for its relocation.

Mason Moorman, MA candidate, History of Art and Nonprofit Management Graduate Certificate (graduated in June 2017), assisted with major events, stewardship, membership, and #DucksGive 2017. He is now employed at Looking Glass as the development coordinator.

Lauren Nichols, MA candidate in AAD (graduated in June), served as co-organizer of the Association of Academic Museums and Galleries national conference in June 2017. She then accepted the position of communications and program coordinator for the Western Museums Association. New update: Lauren will replace Esther as our development program manager.

Caroline Phillips, 2017 Laurel Intern, MA candidate in Italian art, served as primary organizer, editor, and contributor to our updated Korean Traveling Art Chest (for schools) and assisted with inventory, classes, visitors, and tours.

Emily Shinn, 1st year MA candidate in the History of Art and Architecture, conducted research related to the proposed repainting of the Duane Loppnow sculpture; an unaccessioned work (portrait of Prince Lucien Campbell, currently on view in the Faculty Lounge); and a painting owned by Helene Granitsch, who gave us *The Last Audience of the Hapsburgs* by Artur von Ferraris.

Lenore Snowdon, 2016 Laurel Intern (MA Dec. 2016) conducted inventory of the Asian art collection, researched and catalogued works, gave tours, and pulled works for classes and visitors.

Avery Underwood, Laurel Intern, 1st year graduate student in AAD, managed a range of collections management projects, including collections rehousing and record organization and creation.

KOREA FOUNDATION GLOBAL MUSEUM INTERNSHIPS BENEFIT ALL

The JSMA continues to benefit from Korea Foundation funding of a graduate student internship in the museum that furthers museum training for Korean nationals. **Eun (Silvia) NA** assisted with all Korea-related exhibitions and projects, including translation and collaborative work with the curator. Silvie has returned to Korea where she is completing her Ph.D.

BY THE NUMBERS

- 7,158 students in 329 classes across 34 departments and programs took classes in the museum.
- This represents an increase over the previous year of 1,200 students and 200 classes, due to the efforts of Cheryl Hartup, who joined us last year as associate curator of academic programs and Latin American art.
- Curators offered expertise at 270 classes.
- Faculty and JSMA staff taught 4 classes and numerous practicums.
- 60 classes, representing 1,383 students, took curator-led or instructor-led tours of the “Common Seeing” exhibition *Between the World and Me: African American Artists Respond to Ta-Nehisi Coates*.
- 22 faculty responded to a post-visit survey: average rating of 8.84 (out of 10) for satisfaction.

EDUCATION DEPARTMENT K-12, YOUTH & FAMILY, COMMUNITY, AND HEALTHCARE INITIATIVES

A few year ago, we transferred our academic support for UO faculty and students to the curatorial offices and realigned our education staff to better serve K–12 students and teachers, families, at-risk youth, and the medical community. We're excited about our partnerships with the College of Design and the School of Education, through Lisa Abia-Smith, our director of education, who herself teaches four courses each year. We're also deeply grateful to the following for making these programs possible: Dr. Michael Balm and Dee Carlson, Bank of America, Coeta and Donald Barker Foundation, Farwest Steel Endowment, Cheryl and Allyn Ford Educational Outreach Endowment, Friends of the JSMA, Imagination International, Inc., Individual Donors to #DucksGive, Kendall Subaru, Kennedy Center for Performing Arts (VSA Program), Oregon Arts Commission, Philip and Sandra Piele, Bette and Sparky Rice, and Susan and Heinz Selig.

Here's what were doing today.

K-12 PROGRAMS

- **Teacher Professional Development Training:** Teachers across the state learn how to enhance teaching using art; focus on Latin America, Chinese and Japanese cultures; and the integration of writing and visual arts. Serves *150 teachers annually; 1,500 students*.
- **STELLAR 1 (Strategies for Technology Enhanced Learning and Literacy through ART):** This 2014-18 U.S. Department of Education-supported program with the UO College of Education, Oakridge School District and rural school districts uses Visual Thinking Strategies as an intervention to improve student writing and critical thinking skills. Served *5,000 students*.
- **STELLAR 2:** Develops, tests, and refines an interactive online course that will provide a professional development program for teaching the visual arts in ways that improve student learning and literacy. Adds partners UO Center for Advanced Technology in Education; UO Oregon Writing Project; Visual Thinking Strategies, Inc.; Iris Education Media; Lane Regional Arts Council; and Oregon rural school teachers.
- **World of Work:** Paid internship program for 8th-12th grade students who gain 21st Century Learning Skills through the arts. Serves *51 students*.
- **Art of the Athlete:** Annual exhibition, summer course, and yearlong outreach program

in which students mentor World of Work high school students and support VSA workshops; program offers student-athletes (the majority who participate are students of color) an opportunity to explore visual arts as a method for processing challenges, racism, and misperceptions about their identities. Serves over *2,500 K-12 students* and has provided workshops and service experience for *125 student-athletes the past 6 years*.

- **NRC: CAPS ARTS ASIA:** U.S. Department of Education-supported program with Asian Studies faculty, CAPS, China Vine, and Global Oregon that provides professional development workshops and curriculum for K-12 teachers in Oregon and online resources for teachers nationally. Provides resources for more than *300 teachers annually*.
- **ArtsBridge Scholars Program:** Student teachers provide high-quality arts education to K-12 students under JSMA supervision. Serves *150 K-12 students annually*.
- **Dragon Puppet Theatre:** Since 1999, this volunteer group of museum docents has provided puppet performances at local schools and community agencies, on such topics as *Vanishing Matisse, Petrel and the Raven*, and other folk-tales inspired by the museum's collections. Serves *750 annually*.
- **Traveling Outreach Kits and Curricula:** Travel kits with lesson plans and artifacts are loaned for three weeks for free to teachers across state. Serves *1,000 students annually*.
- **Thinking through Art in the Classroom:** Uses art and Visual Thinking Strategies to teach critical thinking, communication skills, and visual literacy. Served *700 students* in grades 1-10 last year.
- **Guided Classroom Tours:** Thematic guided tours for K-12 classes with an optional 45-minute art activity in the museum's Art Studio. Serves *5,000 students annually*.

FAMILY & YOUTH

- **Family Days/Día de Familia:** Free family-centered art activities and performances are held twice a year, in December and May. Serves *400-800 for each event*.
- **Spring Break and Summer Camps:** Full and half-day programs for grades 1-12. Financial assistance is available. Serves more than *500 students annually*.
- **After-School Classes:** Offered at the museum, Edison Elementary School, and other area elementary schools. Serves *275 students* annually.
- **ArtPacks:** Backpacks for families with young children to take into the galleries with a printed guide and materials that accommodate a variety of learning styles. Foster family-centered learning opportunities that align with the research of Free Choice Learning and Multiple Intelligences. English and Spanish available. Serves *approximately 200 children* each year.

LATINO ENGAGEMENT

Note: Programs were developed with the creation of a state grant-funded Latino Engagement Plan.

- **Madres Latina Mothers Art Workshops:** Noted by the *New York Times* as a model of best practice, the Madres Club provides arts workshops for Latina mothers, women who use English as a second language, and their children. Sessions are led by community artists and museum studio teachers, and child sessions are led by UO undergraduate students. Offered the 1st and 3rd Mondays each month and Saturdays once a month. Serves 300 *participants annually*
- **Day of the Dead (Día de Los Muertos):** Annual JSMA museum community program with an accompanying activity lead by the museum's studio coordinator. This two-day event serves more than 1,500 *visitors* and includes school tours over five days to view *ofrendas* and learn about their history.

HEALTHCARE AND WELL-BEING

- **Artful Observation Workshops:** Medical students on rotation from OSHU in Portland participate in a course taught at the JSMA by Lisa Abia-Smith and her education staff that uses Visual Thinking Strategies and art production to improve observation and communication skills.
- **Art Heals:** Onsite workshops and outreach to healthcare settings provide art experiences for therapy and social integration. Locations include:
 1. **Holly Residential:** Twice a week for the past six years, the museum's education department has provided art expression workshops for clients who have traumatic brain and spinal injuries.
 2. **Collegiate Recovery Center Workshops:** One of many on-campus groups that participate in art expression workshops by museum educators and art therapists.
 3. **Good Samaritan:** Art expression workshops offered for oncology patients at the Pastega Cancer Center and patients participating in the hospital's Survivorship Program.
 4. **NICU:** Art workshops for parents who are staying in a residence while their infants receive treatment at Riverbend Hospital.
 5. **Tracing Memories,** sponsored by Imagination International, Inc.: Drawing and coloring drop-in workshop that promotes self-reflection, stress reduction, and creativity using Copic markers.

OTHER COMMUNITY PROGRAMS

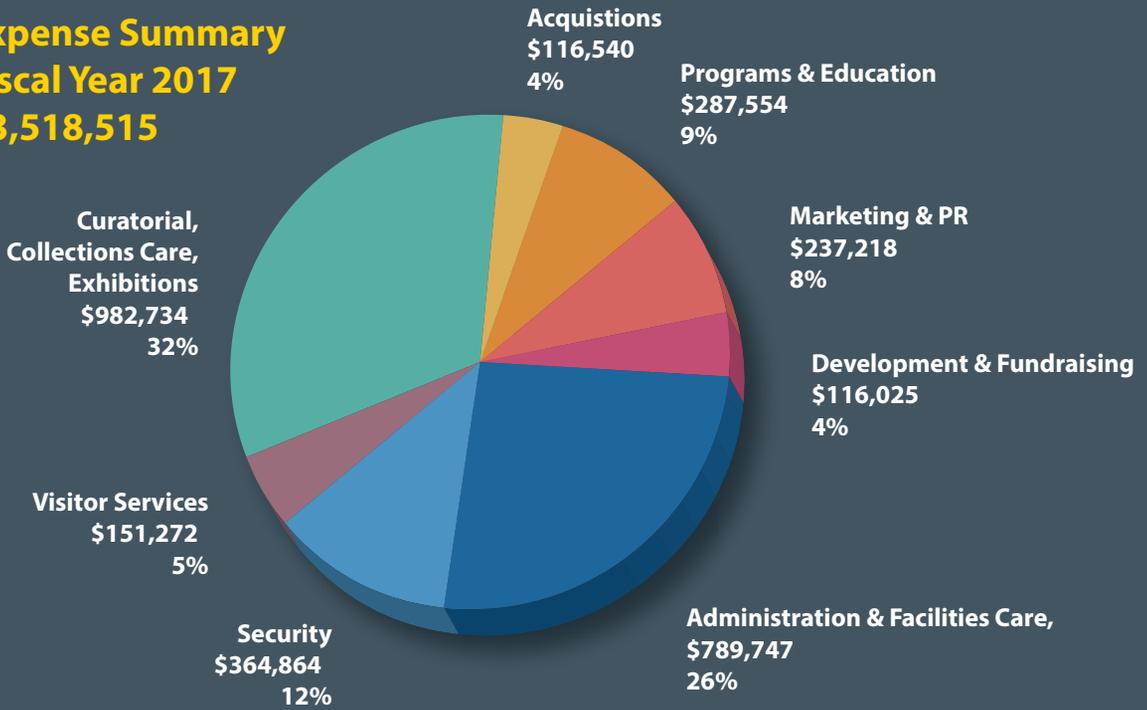
- **Education Corridor Galleries:** Exhibitions focus on our partnerships with schools, healthcare agencies, and communities representing the diverse audiences we serve. Our juried *New Art Northwest Kids* annual art exhibition attracts submissions from K-12 students across the state. Serves *600 participants* each year who contribute works of art.
- **Artists Workshops:** Evening and weekend art workshops for adults in the community, including icon painting and Chinese brush painting.



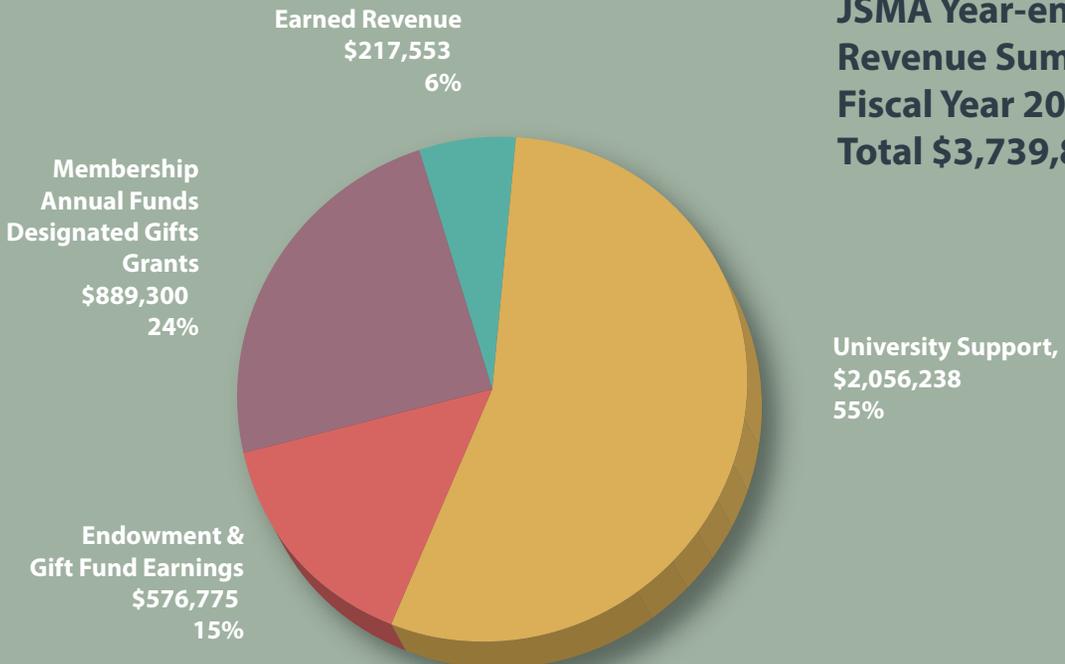
BY THE NUMBERS

- An average of 20 UO students enrolled in coursework each term provide the museum with staffing and capacity to execute these programs. All programs utilize graduate and undergraduate students as research assistants, program staff, evaluators, and teachers.
- 5,000 K-12 students visited the JSMA last year from as far north as Portland, as far south as Roseburg, as far east as Sisters, and as far west as Mapleton.
- 69% of the K-12 schools participating in the museum's education programs received scholarships and bus subsidies thanks to the museum's Fill up the Bus program.
- More than 5100 K-12 students are served through our offsite programs around the state.

**JSMA Year-end
Expense Summary
Fiscal Year 2017
\$3,518,515**



**JSMA Year-end
Revenue Summary
Fiscal Year 2017
Total \$3,739,866**



Jordan Schnitzer Museum of Art

Programs, Classes, Collections, Loans and Honor Roll

2016-2017

Our Vision for the JSMA

VISION

The Jordan Schnitzer Museum of Art aspires to be one of the finest university art museums in the world.

BELIEF

We believe that knowledge of art enriches people's lives.

MISSION

The Jordan Schnitzer Museum of Art enhances the University of Oregon's academic mission and furthers the appreciation and enjoyment of the visual arts for the general public.

Our Constituents

The museum's primary constituents are the University of Oregon's students, faculty, and staff as well as K-12 students and teachers throughout Oregon, regional residents, and visitors. Our varied activities and web presence extend our service to an even wider audience of scholars, artists, collectors, critics, and museum professionals.

Values

- The museum experience enriches people's lives.
- We contribute to the education of university students and help them become culturally competent global citizens.
- We recognize our visitors' different learning styles and the needs of multigenerational and culturally diverse audiences.
- Our visitors will have enjoyable museum experiences that make them want to return.
- Our collections, programs, and research are of the highest quality.

- We follow the highest ethical, academic, and professional standards.
- We find collaborative opportunities on- and off-campus that make the museum central to learning and build diverse audiences.
- We value our visitors' feedback and incorporate their recommendations to improve future visitor experiences.
- We are committed to sustaining a positive and productive work environment for staff and volunteers.

KEY STRATEGIES

Programs

The museum presents stimulating, innovative, and inclusive programs and exhibitions that enhance the academic curriculum, emphasize cross-cultural understanding, provide broad education experience, and support collaborative and interdisciplinary opportunities on- and off-campus. Ongoing evaluation measures how effectively the museum's program goals are being realized.

Collections

The museum collects, preserves, studies, exhibits, and interprets works for the benefit of the University of Oregon curriculum and for the enrichment of the general public. The JSMA is dedicated to strengthening its American, Asian, European, Latin American, and Pacific Northwest art collections and to acquiring fine examples from the history of art, from earliest times to the present, representing cultures throughout the world.

Research & Publications

The museum supports high-quality research on its collections and programs by its staff, University of Oregon faculty, students, and others who use its resources. Research is made accessible through teaching, exhibitions, programs, publications, and online.

Funding & Development

The university allocates funds for staff, operations, security, and facility maintenance to the greatest extent possible. The museum raises revenue for all programs not covered by the university's general fund from diverse sources, including earned income, individuals, foundations, corporations, and local, state, and federal grants agencies. The museum is committed to a balanced budget model. The Leadership Council is a key support group, raising money and advocating for the museum.

Communications & Marketing

Internal communications are proactive, direct, and honest, aiming for transparency and inclusivity by and among all University of Oregon staff and volunteers. External communications represent the full range of museum functions and services and are proactive, timely, direct, and engaging, while delivering a clear, consistent message.

Visitor Experience

The museum aims to provide consistently high-quality programs and customer service that enhance visitors' on site and online art-inspired experiences, leading to ongoing engagement with the

museum. The museum is committed to building culturally diverse audiences, reflective of on- and off-campus demographics.

Facilities

The museum performs effective and efficient maintenance for the overall care of its facilities, including following preventative maintenance schedules, conducting timely HVAC/ mechanical and equipment inspections, and other related work. The museum ensures that exhibition and work areas are clean and maintained at the highest standard possible and that detailed condition reviews and reports are completed on a regular basis.

Risk Management

The museum develops, implements, and monitors preventative plans and maintains a comprehensive security program for minimizing risk to the collections, human life, and the museum facility at all times, during regular operations and from unexpected threats and emergencies.

Management & Governance

The museum employs strong, competent leadership that is financially prudent, encourages achievement, and measures performance against standards of excellence. The university's administration and the museum's Leadership Council are supportive and informed advocates of the museum. The Executive Director and senior staff are responsible for developing, implementing, reviewing and revising the long-range plan with input from the museum's constituents, including the Leadership Council.

Human Resources

The museum employs and trains competent staff and volunteers who strive for excellence. The museum supports diversity training and professional advancement opportunities for its staff and volunteers and provides training opportunities for students interested in the museum profession. The museum follows the University's human resources procedures, including annual evaluations.

Ethics, Academic & Professional Standards

The museum, its employees, and volunteers adhere to the highest academic, ethical, and professional standards of the University and the American Alliance of museums in all that they do on behalf of the museum. This commitment is realized in the museum's commitment to maintain its accreditation from the AAM.

Leadership Council & Support Groups

The Leadership Council serves as the museum's primary advisory and fund-raising body of volunteers and helps to ensure the museum's artistic quality, educational integrity, and financial strength. Museum members, Exhibition Interpreters, and other support groups are integral to the museum's ability to fulfill its mission.

Public Programs & Exhibitions

July 1, 2015 – June 30, 2016

Identity? Victorial Suescum and Lee Michael Peterson

July 6 – September 18

Curated by Johanna G. Seasonwein; made possible by Drs. Elizabeth D. Moyer and Michael C. Powanda

July 20, Artist's Talk by Victoria Suescum: *Latin@ Art and Identity across Generations*

Scrimmage: Football in American Art from the Civil War to Present

July 30 – December 31

Co-curated by Danielle Knapp and Linn Frickman, director of the Gregory Allcar Museum of Art, Colorado State University; made possible by RBC Wealth Management; the Coeta and Donald Barker Changing Exhibitions Endowment; the Oregon Arts Commission and the National Endowment for the Arts, a federal agency; the University of Oregon Office of Advancement; Harold and Arlene Schnitzer CARE Foundation; Elizabeth Firestone Graham Foundation; FUNd Endowment at Colorado State University; the Lilla B. Morgan Memorial Fund; City of Fort Collins Fort Fund and Cultural Resources Board

July 29, Kick-off Party

August 14, Members' Season Preview

September 14, Curator's Tour with Danielle Knapp

September 29, Patron Circle Opening Reception

September 30, Members/Public Opening Receptions

October 10, Panel Conversation: *Native American Mascots in Sports*

October 22, *Gendered Games: Reflections on Masculinity, Art and Football*, lecture by Linn Frickman

October 26, *Gladiators: Reading in the Concussion Crisis and Football's Future through the Visual Arts*, lecture by Dr. Michael Oriard

November 3, *In Football We Trust*, film screening and Q&A with Chris Young, academic advisor and former Ducks football player, and Dr. Jesse Abdenour, assistant professor, School of Journalism and Communications

November 17, *Site as Archive*, artist's lecture by William Wylie

November 30, *From the Stadium to the Street: Documentary Photography in the 1970s*, lecture by Thom Sempere, Executive Director, PhotoAlliance, San Francisco

The Great Proletarian Cultural Revolution: Chinese Propaganda from the Turbulent Decade, 1966-1976

August 13, 2016 - July 16, 2017

Curated by Anne Rose Kitagawa and Professor Ina Asim (History) incorporating research by graduate students Sangah Kim, Allie Mickle, Kun Xie, and Esther Weng

Made possible thanks to a private collector

Between the World and Me: African American Artists Respond to Ta-Nehisi Coates

September 3, 2016 – March 5, 2017

Co-curated by Jill Hartz and Amelia Anderson, graduate student; made possible with a JSMA Academic Support Grant

November 5, Artist's Presentation by Chris Johnson: *Reflections on the Origins and Meanings of "Question Bridge: Blacks Males"*

November 12, Gallery Talk by Amelia Anderson

January 12, *Visualizing the Black Body in Photography and Popular Culture*, lecture by Deborah Willis, University Professor and Chair of the Department of Photography & Imaging, Tisch School of the Arts, New York University; sponsored by the Oregon Humanities Center

February 1, *Involuntary Movements* by Darion Smith, Artistic Director, Resident Choreographer, and co-founder of Janusphere Dance Company

February 16, Play Reading: *The Fruit Stand* by Sravya Tadepalli

Gay Outlaw: Mutable Object

September 17, 2016 – February 19, 2017

Curated by Jill Hartz

October 1, Artist's Gallery Talk

Cuba Ocho

September 17, 2016 – October 8, 2017

Co-curated by Jill Hartz and Amelia Anderson

November 9, Curators' Gallery Talk

To Paint Big, Start Small: Lucinda Parker's Studies for A Glade of Many Ages

September 28, 2016 – January 22, 2017

Curated by Danielle Knapp

October 5, Artist's Talk

Japanese Art of the Edo Period (1615–1868) and Beyond

August 27, 2016 - August 20, 2017

Preble-Murphy Galleries

Curated by Anne Rose Kitagawa and Professor Akiko Walley (History of Art and Architecture)

Supplemented with special loans from Dr. Lee & Mary Jean Michels and private collectors

Splendor & Light: Highlights of Russian Art

June 25, 2016 – March 11, 2018

Curated by Johanna G. Seasonwein

David McCosh and the Midwest Regional Lithograph Tradition

October 15, 2016 – February 12, 2017

Curated by Danielle Knapp

November 16, Book Release and Lecture by Author Roger Saydack, *David McCosh: Learning to See (The McCosh Exhibitions, 2005-2014)***Sandow Birk: American Qur'an**

January 21 – March 19

Curated by Jill Hartz

January 19, *The Gallery-Artist Relationship: A Conversation between Catharine Clark and Sandow Birk*, moderated by Jill Hartz

January 19, Patron Circle Opening Reception

January 20, Members/Public Opening Receptions

January 21, *Whose Qur'an?* Gallery Tour and panel discussion with Sandow Birk; David Hollenberg, Associate Professor, Religious Studies; UO graduate student Awab A Al-rawe; and moderator Angela Joya, Assistant Professor, International StudiesFebruary 2, *Sandow Birk's American Qur'an: A New Dawn for the Koran* Lecture by Bruce B. Lawrence, Professor Emeritus of Islamic Studies, Duke University, and Adjunct Professor, Fatih Sultan Mehmet Vakf University, IstanbulFebruary 3, *Dancing in Damascus: Creativity, Resilience, and the Syrian Revolution*, lecture by miriam cooke, Braxton Craven Professor of Arab Cultures, Asian & Middle Eastern Studies, Duke UniversityFebruary 10, *Aesthetic Dimensions of Sandow Birk's American Qur'an Project* Lecture by Iftikhar Dadi, Associate Professor, Department of History of Art, Cornell University. Sponsored by Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and HumanitiesMarch 1, *Whose America? Stories of Immigration, Citizenship, & Religion*. Panel discussion with Dr. Julie Weise, Associate Professor in History; Ashley Cordes, doctoral candidate in the School of Journalism and Communication; and Awab A Al-rawe, UO student; moderated by Chris Chavez, assistant professor, School of Journalism and Communications

March 9, Lecture by Sandow Birk

March 10, *Sandow Birk: American Qur'an*, lecture by Zareena Grewal, Ph.D., Associate Professor, American Studies and Religious Studies, Yale University; followed by conversation with Sandow Birk; sponsored by Oregon Humanities Center's Endowment for Public Outreach in the Arts, Sciences, and Humanities**Clay Lohmann's Camo Cubes**

February 1 – April 30

Curated by Danielle Knapp

February 25, A Conversation with curator Danielle Knapp, Clay Lohmann, and Dr. Henry Sayre, Distinguished Professor of Art History at Oregon State University

Diálogos

March 4 – October 8

Curated by Cheryl Hartup, Rucha Chandvankar, Brian Lane, and Victoria Lee

March 10, *iPresente! Art and the Disappeared*, Historian, researcher and writer Stephanie Wood and Professor Carlos Aguirre; co-sponsored by the Center for Latino/a and Latin American Studies, and made possible by a JSMA Academic Support Grant

May 3, Curator's Talk

May 24, *The Space Between Us: Immigrants, Refugees, and Oregon* An Oregon Humanities Conversation with Manuela Padilla, Executive Director of Portland Meet Portland. Made possible by the generous support of Oregon Humanities, the National Endowment for the Humanities and the Oregon Cultural Trust**Mark Tobey and the Calligraphic Line**

February 19 – May 21

Curated by Danielle Knapp

May 3, Curator's Talk

Art from Tanzania

March 18 – August 6

Curated by Johanna G. Seasonwein in collaboration with Doris Payne, professor of linguistics and director of the African Studies Program, and Melissa Graboyes, assistant professor of African and medical history, Robert H. Clark Honors College
Supported by a JSMA Academic Support Grant

May 5, *Visual Literacy in Uganda: Reading Imagery of Health and Illness in Northeastern Tanzania*, lecture by Dr. Barbara Thompson, independent art historian, curator and consultant

Pour It On! Watercolors from the West

April 8 – June 19

April 6, Patron Circle Reception
April 7, Members/Public Opening Reception
April 9, Gallery Tour with Jeannie McGuire, juror

Mírame Bien: Portraits of Mexico by Manuel Alvarez Bravo, Paul Strand, and Edward Weston

June 7, 2017 – January 21, 2018

Curated by Cheryl Hartup

James Nares: Street and Pendulum

May 10 – September 3

Curated by Richard Herskowitz
Made possible by a JSMA Academic Support Grant

May 10, Schnitzer Cinema: *Motion Studies: The Films and Paintings of James Nares and Skype with James Nares*

EDUCATION CORRIDOR EXHIBITIONS**Art of the Athlete V**

October 12, Public Opening Reception
October 29, Art of the Athlete at Autzen

NewArt Northwest Kids: The Language of Art

April 15, Reception honoring student artists

Brilliant and Resilient: Celebrating the Power of Disabled Women Activists

June 10 – August 28
June 28, Exhibition Reception

SCHNITZER CINEMA

Curated by Richard Herskowitz; made possible in part with support from Academic Affairs

October 19
Everybody Street and Skype with director Cheryl Dunn

February 8
Two films by Manfred Kircheimer: Stations of the Elevated and Claw

March 8
A Kaddish for Bernie Madoff (live performance at EMU)

cosponsored by the UO School of Law

April 12
Same Streets, Different Worlds featuring a Skype Q&A with Jem Cohen

May 10
Motion Studies: The Films and Paintings of James Nares and Skype with Nares

STUDIO PROGRAMS, CLASSES & FAMILY PROGRAMS**Summer Art Camp 2016**

July 11-15, Animal Adventures, Crazy for Copic: Create Comics and Characters!
July 25-29, Samurai, Swords, and Arts of Japan, Art with the Masters: Exploring Impressionist Painters and Beyond
August 1-5, Eco Art: Exploring Artists and the Environment, World Explorers
August 8-12, Folk Art, Masks, Celebrations around the World, Storytelling in Art
August 15-19, Mixed-Media Montage, LEGO Design

Club de Arte para Mamás

Made possible by a grant from the Oregon Cultural Trust, through the Oregon Arts Commission
September 3, September 12, October 8, October 17, November 5, November 14, December 12, January 14, January 23, February 4, February 13, March 11, March 20, April 1, April 10, May 15, May 27, June 3, and June 12

ArtAccess VSA Workshops for K-12 Children with Special Needs

Funding provided by the John F. Kennedy Center for the Performing Arts
July 9, August 13, September 17, October 22, November 19, December 17, January 21, February 11, March 4, and April 8

Tracing Memories Workshops, a program of Imagination International, Inc.

August 11, September 17, October 22, January 14, February 18, March 11, and April 22

After-School Art Class: Sports, Art, and Product Design

Wednesdays, October 5 - December 7

Icon Elements with Olga Volchkova

November 12, January 28, February 18, March 18, and May 20

Maki-e Gold Leaf Decoration

November 19

Family Day/Diá de Familia: Celebrations around the World

December 3

Family Fun with Ceramics and Glazes

January 21

After-School Art Class: Calligraphy and Illustration

Wednesdays, January 25 – March 15

Spring Break Art Camp

March 27 – 31, Passport to Asia, Creative Comics and Characters

After-School Art Class: Watercolor Artists

Wednesdays, April 5 – May 24

Family Day/Diá de Familia: Landscapes, Seascapes and Vistas

April 15

Sponsored by Kendall Auto Group and Imagination International, Inc.

SPECIAL LECTURES, PERFORMANCES AND EVENTS

Outdoor Family Film

August 3, *The Boy and the World*

Art in the Attic 2016

August 24, Oakway Heritage Courtyard, organized by the Friends of the JSMA

Hidden Histories of Art: Sights and Sounds of a Medieval Sensorium

October 21

Día de los Muertos

October 29, October 30, November 1, November 2

Co-sponsored by Oak Hill School in conjunction with MEChA de UO, Adelante Sí, el Instituto de Cultura de Guanajuato, and el Instituto Estatal de Migrante Guanajuatense y sus familias

Hidden Histories of Art: Craggy Peaks and Temples in the Clouds: Travels to Kumgangsan in Late Chosŏn Korea

by Maya Stillier, University of Kansas
December 1

Concert: Polyphony and the Sublime

February 1

Artist's Talk: Kent Rush

April 12

Chalk It Up

May 17

JSMA Book Sale

May 19 – 21

Forgotten Clefs Remembers Improvised Polyphony

May 24

16th-Century Lute Repertoire and Improvisational Forms

May 25

JSMAC Member Appreciation Night

May 31

ANNUAL FREE ADMISSION PROGRAMS

Be Our Guest – Thanksgiving Weekend Open House

November 25 – November 27, Free Admission

Go Ducks! Free Admission Weekend

Free admission on home football game weekends

Smithsonian Museum Day

September 24

Art Museum Day 2017

May 18, free admission to the museum in celebration of international museum day

Blue Star Museums

Free admission to all active duty military personnel and their families from Memorial Day until Labor Day 2017

Art and Culture Weekend

June 17 – 19, free admission in celebration of graduation

First Saturday Public Tours

Free First Fridays

TRAVELING EXHIBITION

Rick Bartow: Things You Know But Cannot Explain

2016-17 dates:

North Dakota Museum of Art, Grand Forks, May 24–July 10, 2016

IAIA Museum of Contemporary Native Arts, Santa Fe, New Mexico, August 19–December 31, 2016

Washington State University Museum of Art, Pullman, January 24–March 11, 2017

Heard Museum, Phoenix, Arizona, April 22 –July 9, 2017

Academic Use

COURSES HELD IN THE MUSEUM

AAD 4/529 Museum Education
Lisa Abia-Smith; fall 2016

ARH 4/510 Exhibiting Baroque Architecture
James Harper; winter 2017

ARH 410 Divine Art
Akiko Walley and Maile Hutterer;
winter 2017

ARCH 440 Human Context of Design
Jenny Young and Mark Gillem; winter 2017

ARH 209 History of Japanese Art
Akiko Walley; winter 2017

AAD 609 Museum Studies Practicum
Cheryl Hartup advisor; winter 2017

ARH 4/588 Long 19th Century in Japanese Prints
Akiko Walley and Anne Rose
Kitagawa; spring 2017

AAD 4/530 Youth Arts Curriculum and Methods
Lisa Abia-Smith; spring 2017

FACULTY, STAFF AND UNIVERSITY/ COLLEGE CLASSES & PROGRAMS

Note: LCC = Lane Community College;
OSU = Oregon State University

AAD 312 Arts Management
Julie Voelker-Morris; July 11, general gallery tour with Debbie Williamson-Smith and Chris White

OS3 Oral Skills 3
John Busch; July 15, self-guided gallery tour

OS4 Oral Skills 4
Dan Wood; July 20, self-guided gallery tour

AAD 250 Art & Human Values
Betsy Tanenbaum; July 21, instructor-led gallery tour

AAD 251 Art & Visual Literacy
David Bretz; July 27, instructor-led gallery tour

ART 233 Introduction to Drawing
Ian McDonald; July 28, art viewing with Cheryl Hartup and Danielle Knapp and self-guided gallery tour

School of Law, Oregon Law Summer Sports Institute

Robert Illig; August 2, tour of *Scrimmage* with Danielle Knapp

OS3 Oral Skills 3
John Busch; August 3, self-guided gallery tour

AAD 301 Understanding the Arts and Creative Sector
David Bretz; August 3, general gallery tour with Debbie Williamson-Smith and Cheryl Hartup

J350 Principles of Public Relations
Connie Chandler; August 4, lecture by Debbie Williamson-Smith

PD 410 Made in Oregon
Brian Gillis; August 15, tour of art storage with Cheryl Hartup, Danielle Knapp, and Chris White

ARH 208 The Arts of China
Charles H. Lachman; September 2, instructor-led gallery tour

ARCH 4/584 Surprise Studio Project
Otto Poticha and Eric Hall; September 26, general gallery tour with Kurt Neugebauer

ARH 611 Art Historical Theories and Methods
Kristen Seaman; September 26, tour of *Between the World and Me* with Cheryl Hartup

ART 233 Beginning Drawing
James Schauer; September 28, class assignment

MKTG 435 Consumer Behavior
Troy Campbell; September 29, self-guided gallery tour

GEOG 208 Geography of US and Canada
Nicholas Kohler; October 2, self-guided gallery tour

ART 322 Medieval Art and Architecture
Rebekah Perry, OSU; October 5, self-guided gallery tour

ARCH 383 Introductory Architectural Design Studio
Esther Hagenlocher, Landry Smith, Megan Haight, James Givens, Melinda Nettles, Hansjuerg Minder; October 5, art viewing with Lucinda Parker and Danielle Knapp

ART 116 Core Interdisciplinary Laboratory

Jessica Vala; October 5, instructor-led gallery tour

RUSS 240 Russian Culture

Julia Nemirovskaya; October 6, instructor-led gallery tour

WR 123 College Composition II

Rosemary Debell; October 7, instructor-led tour of *Scrimmage*

WR 123 College Composition II

Stephen Rust; October 10, tour of *Between the World and Me* with Cheryl Hartup

ARCH 681 Intro Graduate Design

Juli Brode and Nancy Cheng; October 10, tour of Asian galleries with Anne Rose Kitagawa, tour of art storage with Chris White and art viewing with Cheryl Hartup

AAD 199 FIG Visualize a Better World

David Turner; October 11, tour of *Between the World and Me* with Cheryl Hartup and tour of art storage with Jody Seasonwein

EDST 453 Equal Opportunity: Racism

Asilia Franklin; October 12, instructor-led tour of *Between the World and Me*

ARH 300 Methods

Joyce Cheng; October 13, instructor-led gallery tour

ARH 199 Survey of Latin American Arts

Derek Burdette; October 14, tour of *Cuba Ocho* with Jill Hartz and Cheryl Hartup

TA 199 Read Like You Mean It

Tricia Rodley; October 16, self-guided gallery tour

AAD 312 Arts Management

Eleonora Redaelli; October 19, general gallery tour with Jill Hartz

AAD 252 Art and Gender

Julie Voelker-Morris; October 19, lecture and tour of *Scrimmage* with Danielle Knapp and Visual Thinking Strategies with Exhibition Interpreters

ART 272 Introduction to Printmaking

Susan Lowdermilk, LCC; October 19, art viewing with Danielle Knapp

AAD 250 Arts and Human Values

David Turner; October 20, self-guided gallery tour

OS3 Oral Skills 3

Karen Ulloa; October 21, self-guided gallery tour

EDST 199 Education Revolution

Alison Schmitke; October 21, tour of *Between the World and Me* with Cheryl Hartup

ARCH 4/584 Intermediate Architecture Design Studio

Javier Bonnin; October 21, art viewing with Cheryl Hartup

CHN 152 Chinese Popular Culture

Roy Chan and Lee Moore; October 21, instructor-led gallery tour

ARTR 245 Intro to Printmaking

Charlene Liu; October 21, art viewing with Charlene Liu and Ben Levy

TA 199 College Connections: World Theatre

Michael Najjar and Ben Jones; October 25, tour of Japanese gallery with Anne Rose Kitagawa

MUS 199 FIG Hip Hop and the Politics of Race

Andre Sirois; October 26, instructor-led tour of *Between the World and Me*

REL 440 Buddhist Scriptures

Mark Unno; October 27, instructor-led gallery tour

REL 199 FIG Guess Who's Coming to Dinner

Deborah Green; October 28, tour of *Between the World and Me* with Cheryl Hartup

SPAN 199 Spanish Conversation Skills

Nagore Sedano; October 28, tour of Day of the Dead altars and *Cuba Ocho* with Cheryl Hartup

ART 233 Beginning Drawing

Donald Morgan; November 1, general gallery tour with Danielle Knapp and Sherri Jones

ENVS 199/203 and PHIL 101 FIG Justice Beauty and Nature

Jason Schreiner; November 1, instructor-led gallery tour

ARH 199 Survey of Latin American Arts

Derek Burdette; November 2, art viewing with Cheryl Hartup

OS5 Oral Skills 5

Jessica Lynch; November 2, self-guided gallery tour

OS5 Oral Skills 5

Johnathan Wright; November 2, self-guided gallery tour

SPAN 201 Second Year Spanish

Bryan Moore; November 2, instructor-led tour of Day of the Dead altars

OS5 Oral Skills 5

Jessica Lynch; November 3, self-guided gallery tour

ENVS 411 Oil and Culture

J.M. Bacon; November 3, instructor-led gallery tour

COLT 301 Approaches to Comparative Literature

Katy Brundan; November 3, tour of *Between the World and Me* with Danielle Knapp

AAAP 415/515 Transportation & Preservation

Chris Bell; November 4, art viewing with Cheryl Hartup

HC 199H Storytelling

Elizabeth Raisanen; November 9, tour of *Scrimmage* with Danielle Knapp and tour of *Between the World and Me* with Cheryl Hartup

J 457 Curiosity for Strategists

Dave Koranda; November 9, instructor-led gallery tour

UO Teach Program, English Language Arts and Social Studies

Courtney Rath; November 9, instructor-led tour of *Between the World and Me*

Multicultural UO Recruitment

Kena Gomalo; November 10, tour of *Between the World and Me* with Cheryl Hartup

HC 231 Epidemics and Epistemologies

Melissa Graboyes; November 10, tour of Medieval art with Johanna Seasonwein

CRWR 445 Advanced Fiction Writing

Sara Jaffe; November 10, self-guided gallery tour

UO Teach Program English Language Arts and Social Studies

Courtney Rath; November 11, instructor-led tour of *Between the World and Me*

SOC 199 FIG Cultural Encounters

Michael Dreiling; November 11, instructor-led tour of *Between the World and Me*

WR 17809/15922 Writing**Composition 122 and 123**

Avinnash Tiwari; November 16, tour of *Between the World and Me* with Cheryl Hartup

ARTS 288 Sculpture I Mixed Media

Mandy Hampton; November 16, instructor-led gallery tour of *Gay Outlaw*

ARH 343 Northern Renaissance Art

James Harper; November 16, art viewing with Jody Seasonwein

ARTS 4/590 Issues and Practices Sculpture

Amanda Wojcik; November 17, tour of *Between the World and Me* with Cheryl Hartup

RUSS 199 FIG War and Peace

Katya Hokanson; November 17, tour of *Splendor and Light: Highlights of Russian Art* with Cheryl Hartup

ANTH 150 World Archeology

Daphne Gallagher; November 17, class assignment

ANTH 150 World Archeology

Daphne Gallagher; November 18, class assignment

Black Strategies Group

Quantrell Willis; November 18, tour of *Between the World and Me* with Cheryl Hartup

AAD 199 Portable Life Museum

Julie Voelker-Morris; November 21, tour of *Between the World and Me* with Cheryl Hartup

ARTF 270 Introduction to Fibers

Marissa Benedict; November 23, art viewing with Anne Rose Kitagawa

ARH 611 Graduate Studies Art**History**

Kristen Seaman; November 30, art viewing with Anne Rose Kitagawa

EDST 457 Immigration and Diaspora

Nadia Raza; December 1, tour of *Between the World and Me* with Cheryl Hartup

ARCH 4/584 Architectural Design

Otto Poticha and Eric Hall; December 4-5, final presentations

ARH 209 History of Japanese Art

Kun Xie; January 12, instructor-led gallery tour

ASIA 410 Global Japan

Alisa Freedman; January 13, art viewing and tour of Asian galleries and storage with Cheryl Hartup and Chris White

AAA 199 Create Change

Jessica Swanson; January 17, tour of *Between the World and Me* and Masterworks on Loan with Cheryl Hartup

ART 116 Core Interdisciplinary Laboratory

Jessie Vala; January 19, self-guided gallery tour

ART 233 Drawing I

James Schauer; January 20, self-guided gallery tour

AAD 450/550 Art and Society

Bill Flood; January 21, class assignment

AAD 251 Art and Visual Studies

David Turner; January 19-Sunday January 22, class assignment

SPAN 308 Comunidades Bilingues

Heather Quarles; January 23, art viewing with Cheryl Hartup

AAD 410/510 Museum Theory

Deana Dantt; January 24, general gallery tour with Jody Seasonwein

GEOG 199 Carnegie Global Oregon Ethics Program

Shaul Cohen and Leslie McLees; January 25, tour of *Between the World and Me* with Danielle Knapp and Cheryl Hartup

AAD 610 Arts Marketing Media and Communications

Alice Parman; January 26, lecture by Debbie William-Smith

ARTR 245 Intro to Printmaking

Jack Ryan; January 31, art viewing with Danielle Knapp

OS3 Oral Skills 3

Rachel Drummond; February 3, self-guided gallery tour

ARTF 270 Intro to Fiber

Marissa Benedict; February 6, general gallery tour with Danielle Knapp

PS 208 Intro to Traditional Political Theory

Anita Chari; February 8, tour of *Between the World and Me* with Danielle Knapp and Cheryl Hartup

JPN 4/535 Advance Reading in Japanese Literature

Yoko O'Brien; February 8, art viewing with Akiko Walley and Jody Seasonwein

J 460 Advertising and Culture

Chris Chavez; February 8, tour of Sandow Birk *American Qur'an* with Debbie Williamson-Smith, Beth Robinson and Cheryl Hartup and lecture by Debbie Williamson-Smith

OS4 Oral Skills 4

Monica Hatch; February 9, class assignment

SPAN 199 Conversation Skills

Nagore Sedano; February 10, tour of *Between the World and Me*, *American Qur'an*, and *Cuba Ocho* in Spanish with Cheryl Hartup

ES 199 Race Ethics Justice

Alai Reyes-Santos; February 13, tour of *Between the World and Me* with Cheryl Hartup

WR 122 College Composition II

Stephen Rust; February 15, tour of *Between the World and Me* with Cheryl Hartup

ARH 209 History of Japanese Art

Akiko Walley; February 16, tea ceremony lecture and demonstration

J424H Film Media Criticism

Daniel Steinhart; February 16, tour of *Between the World and Me* with Cheryl Hartup

SPAN 307 Oral Skills

Nagore Sedano; February 16, tour of *Between the World and Me*, *American Qur'an*, and *Cuba Ocho* in Spanish with Cheryl Hartup

ARTR 327 Intaglio

Charlene Liu; February 22, art viewing with Danielle Knapp

J462 Top Audio Storytelling

Damian Radcliffe; February 22, class assignment

JPN 399 Ghosts and Monsters

Glynnne Walley; February 23, instructor-led art viewing with Anne Rose Kitagawa

HIST 186 Cultures of India

Arafaat Valiani; February 23, instructor-led tour of *American Qur'an*, Gandharan Art and art viewing with Anne Rose Kitagawa

WR 121 Written Reasoning as Discovery and Inquiry

Quinn Lewis; February 27, tour of *Between the World and Me* with Cheryl Hartup

ARH 399 Islamic Art and Architecture

Kristen Seaman; February 27, instructor-led tour of Gandharan Art

PS 109 Politics, Science, Body

Priscilla Yamin; March 1 and 2, tour of *Between the World and Me* with Danielle Knapp and Cheryl Hartup

J361 Reporting I

Kathryn Their; March 1, tour of *Between the World and Me* with Cheryl Hartup

ANTH 345 Archaeology of East Asia

Gyoung-Ah Lee; March 1, art viewing with Anne Rose Kitagawa

PSY 401 Feminist Lens on Trauma

Jennifer J. Freyd; March 1, instructor-led tour of *Between the World and Me* and *American Qur'an*

ANTH 326 Caribbean Cultures

Ana Lara; March 4, tour of *Cuba Ocho* and *Diálogos* with Cheryl Hartup

ARTM 3/457 Intermediate/Advanced Jewelry and Metalsmithing

Anya Kivarkis; March 7, art viewing with Jody Seasonwein

SPAN 308 Comunidades Bilingües

Heather Quarles; March 8, tour of *Diálogos* in Spanish with Cheryl Hartup

J457 Curiosity for Strategists

David Koranda; March 8, tour of *American Qur'an* with Cheryl Hartup

ARTD 360 Digital Imaging

Jessie Vala; March 8, class assignment

COLT 231 Literature and Society

Katy Brundan; March 9, self-guided tour of *American Qur'an*

ANTH 326 Caribbean Cultures

Ana Lara; March 9, tour of *Cuba Ocho* and *Diálogos* with Cheryl Hartup

ARTD 350 Digital Drawing

Jessie Vala; March 9, class assignment

ENG 260 Media Aesthetics

Quinn Miller; March 15, self-guided gallery tour

JPN 399 Ghosts and Monsters

Glynnne Walley; March 15, instructor-led tour of Asian art galleries

ARH 205 History of Western Art II

James Harper; March 15, art viewing with Cheryl Hartup, Jody Seasonwein, and Danielle Knapp

ART 233 Drawing I

James Schauer; April 5, class assignment

MKTG 435 Consumer Behavior

Troy Campbell; April 6, self-guided gallery tour

ARH 507 Hellenist Art and Architecture

Kris Seaman; April 10, instructor-led art viewing with Jody Seasonwein

ARTR 245 Intro to Printmaking

Charlene Liu; April 11, art viewing with Danielle Knapp and Cheryl Hartup

ARTR 446 Intermediate and Advanced Printmaking

Charlene Liu; April 12, class assignment

CRWR 340 Intermediate Fiction Writing

Sara Jaffe; April 13, class assignment

ARH 353 Modern Art 1880-1950

Joyce Cheng; April 13, class assignment

ARTS 612 Graduate Critique Colloquium

Amanda Wojick; April 19, instructor-led tour of Masterworks on Loan

IARC 4/547 Color Theory

Esther Hagenlocher; April 19, art viewing with Danielle Knapp and Cheryl Hartup

ARH 399 Ancient Americas

Derek Bourdette; April 19, class assignment

AAD 251 Art and Visual Literacy

David Bretz; April 20, class assignment

ARH 507 Hellenist Art and Architecture

Kris Seaman; April 24, instructor-led art viewing

HUM 215 Introduction to African Studies

Doris Payne; April 26, class assignment

JPN 4/580 Early Modern Comics

Glynnne Walley; April 26, art viewing with Anne Rose Kitagawa

AAD 252 Art and Gender

Julie Voelker-Morris; April 26, lecture and tour of *Diálogos* with Cheryl Hartup

WGS 199 Art, Activism and Popular Culture

Margaret Rhee; April 26, class assignment

OS3 Oral Communication Skills 3

Amy Griffin; April 28, self-guided gallery tour

SPAN 112 Intense Beginning Spanish

Jon Jaramillo; April 28, tour of *Cuba Ocho* and *Diálogos* in Spanish with Cheryl Hartup

ANTH 450 Anthropology Museum

Daphne Gallagher; April 28, class assignment

HC 431 History Studio History Lab

Dan Rosenberg; May 1, art viewing with Cheryl Hartup

ANTH 450 Anthropology Museum

Daphne Gallagher; May 1, lecture by Jody Seasonwein

SPAN 307 Oral Skills

Macarena Tejada Lopez; May 3 and 4, tour of *Diálogos* in Spanish with Cheryl Hartup

J397 Media Ethics

Jeremy Swartz; May 3, class assignment

ENVS 203 Intro Environmental Studies

Julie Bacon; May 5, class assignment

ARTH607 Art and Ritual

Derek Burdette; May 8, tour of *Art from Tanzania* with Jody Seasonwein

OS5 Oral Communication Skills 5

Jessica Lynch; May 10 and 11, self-guided tour

SPAN 103 1st Year Spanish

Carrie Reilly; May 10, class assignment

ART446/556 Advanced Fibers

Jovencio de la Paz; May 11, art viewing with Anne Rose Kitagawa

SPAN 103 1st Year Spanish

Yasmin Silvia Portales Machado;
May 13, instructor led gallery tour
Diálogos and *Cuba Ocho*

REL 4/510 Death and the Afterlife in East Asia

Luke Habberstad; May 16, art viewing
with Anne Rose Kitagawa

Relief Intaglio Printmaking LCC

Susan Lowdermilk; May 17, art
viewing with Danielle Knapp

GEOG 4/597 Qualitative Methods in Geography

Nicholas Kohler; May 18, tour of *Pour It On!* with Danielle Knapp

HIST 191 China Past and Present

Bryna Goodman; May 18, self-guided
gallery tour of *Chinese Propaganda Posters*

SPAN 228 Latino Heritage

Claudia Holguin; May 19, tour of
Diálogos in Spanish with Cheryl
Hartup

SPAN 228 Latino Heritage

Kelley Howarth; May 19, tour of
Diálogos in Spanish with Cheryl
Hartup

LATIN 4/511 Petronius

Lowell Bowditch; May 25, art viewing
with Cheryl Hartup

ARTC 410 Capstone Method and Materials

Brian Gillis; May 25, tour of Asian
galleries with Anne Rose Kitagawa

EDST 231 Teaching in the 21st Century

Katie Fitch; May 25, self-guided
gallery tour

ART 295 Watercolor LCC

Erika Beyer; May 25, tour of *Pour It On!*
with Cheryl Hartup

ARH 101 Global Masterpieces

James Harper; May 30, facilitated
discussions in galleries with JSMA
staff

ARTC 410 Capstone Method and Materials

Brian Gillis; May 30, tour of Asian
galleries with Anne Rose Kitagawa

JPN 4/580 Early Modern Comics

Glynnie Walley; May 31, art viewing
with Anne Rose Kitagawa

J 463 Top Audio Storytelling

Damian Radcliffe; May 31, class
assignment

ARCH 524 Advanced Design Development Media

Jim Tice; June 1, class assignment

PS 342 Politics of China

Jessica Neafie; June 4, self-guided
gallery tour of *The Great Proletarian
Cultural Revolution*

ART 233 Drawing I

James Schauer; June 28, class
assignment

AAD 252 Art and Gender

Julie Voelker-Morris; June 28, tour of
Brilliant and Resilient with Sherri Jones
and Cheryl Hartup

AAD 251 Art and Visual Literacy

David Turner; June 29, instructor-led
gallery tour

EALL 210 China A Cultural Odyssey

Yue Chen; June 29, tour of Chinese
gallery with Anne Rose Kitagawa

OTHER UNIVERSITY USE**Office of the President**

August 26, luncheon

Oregon Executive MBA Program

August 30, luncheon

Oregon Executive MBA Program

September 1, dinner

Financial Aid and Scholarships

September 19, STAMPS Leadership
luncheon

University of Oregon Alumni Association

September 23, board meeting

Faculty Club

Every Wednesday and Thursday

University of Oregon Ambassadors

October 6, event

University of Oregon Alumni Association

October 6, reception

University of Oregon Alumni Association

October 7, breakfast and board
meeting

Department of Psychology

October 14, Leona Tyler lecture

University of Oregon Alumni Association

October 15, 60th reunion luncheon

Center for Asian and Pacific Studies

October 20-21, films

Center for Asian and Pacific Studies

November 4, reception

Confucius Institute

November 10, event

Human Resources

November 30, event

Landscape Architecture

January 11, meeting

Architecture and Allied Arts

February 16, meeting

Center for the Study of Women in Society

March 3, symposium

Department of Planning, Public Policy, and Management

March 17, open house

Human Resources

March 22, luncheon

Latin American Studies

April 13, LALISA Conference

Art History Association

April 28, symposium

Lundquist college of Business, MBA Program

May 4, reception

Center for Asian and Pacific Studies

May 19, luncheon

School of Music and Dance

May 24, concert

School of Music and Dance

May 25, concert

Lundquist College of Business, Accounting

May 25, banquet

University Communications

June 7, training session

Department of Human Resources

June 9, reception

Research Development Services

June 15, workshop

Collection Activity

ACQUISITIONS

Margo Grant Walsh Twentieth Century Silver and Metalwork Collection; gift of Margo Grant Walsh

A.B. Griswold & Co, American, 1817-1924. *Spoon*, n.d. Sterling silver, 5 5/8 x 1 3/8 in. 2017:2.70

Truman Bailey, Peruvian, Active ca. 1940s. *Ladle*, n.d. Hammered silver, wood, gray stone cabochon, 10 3/4 x 3 in. 2017:2.65

Ladle, 1943. Hammered silver, wood, green stone cabochon, 9 1/2 x 4 7/8 x 2 1/4 in. 2017:2.66

Bigelow, Kennard & Co., American, 1863-1923. *Buckle*, ca. 1960s. Silver, 2 1/2 x 2 3/8 in. 2017:2.19

Bradley and Hubbard Manufacturing Company, American, 1852-1940. *Inkwell*, ca. 1920 40. Brass, 6 1/4 x 4 1/4 x 2 1/4 in. 2017:2.5

Breidenstein & Renaud, German, 1889-1920s. *Brooch*, early 20th century. 800 Silver, 2 3/4 x 2 1/4 x 3/4 in. 2017:2.75

R. Davis, American. *Spoon*, early 20th century. Silver, purple stone, 3 3/4 x 1 in. 2017:2.64

Deakin & Francis Ltd, British, 1786 Pres. *Caddy Spoon*, 1898. Sterling Silver, 3 1/2 in. 2017:2.44

William Waldo Dodge, Jr., American, 1895-1971. *Footed bowl*, 1928. Hammered silver, 11 3/4 x 11 3/4 x 4 3/4 in. 2017:2.22

Eicher, Anna, American, 1880-1931. *Sauce Ladle*, ca. 1915. Sterling silver, 7 1/4 in. 2017:2.50

Ellis Barker Silver Co., British, founded 1801. *Salt and Pepper Shakers*, ca. 1930s. Silver plate, 4 x 2 in. 2017:2.32a b

James Fisher, American, c. 1821-32. *Double candle holder*, n.d. 8 3/4 x 3 1/2 x 3 1/2 in. 2017:2.28

Bent Gabrielsen, Danish, 1928-2014. *Necklace*, 1980. Sterling silver/enamel, 4 7/8 (circumference); 2 x 1 7/8 in. (pendant). 2017:2.72

Gaylord Silvercraft, American, 1920-45. *Child's Fork*, ca. 1920. Sterling silver, 4 3/8 x 7/8 in. 2017:2.49

Gorham Manufacturing Co., American, 1831 Present. *Kylix*, 1872. Sterling silver, 3 3/8 x 2 5/8 x 1 7/8 in. 2017:2.25

Karl Hagenauer, Austrian, 1898-1956. *Brass Figure*, ca. 1920s. Polished brass, 1 3/4 x 7/8 in. 2017:2.4

Charla Ilgner, American, 1906-97. *Apple Shaped Tray with Stem and Leaf*, n.d. Hand-wrought silver, 4 7/8 x 3 3/4; 4 3/4 x 3 3/4 in. 2017:2.6a b

Isle of Mull Silver Co., Scottish, 1975 Pres. *Caddy Spoon*, n.d. Silver, 2 3/4 x 1 3/8 in. 2017:2.42

J.P. Kayser & Sohn AG, German, 1862-1925. *Vase*, ca. 19th century. Brass, 5 x 5 x 7 7/8 in. 2017:2.12

Georg Jensen, Danish, 1866-1935. *Spoon*, n.d. Silver, 4 x 3/4 in. 2017:2.67

Joseph Sankey & Sons Ltd, British, ca.1890 ca.1932. *Crumb Catcher and Brush*, ca. early 1900s. Copper, dustpan: 10 1/2 x 9 in.; broom: 12 x 1 3/8 in. 2017:2.8a b

Alphonse La Paglia, American, 1907-53. *Salt Cellar*, ca. 20th century. 2 x 2 in. 2017:2.35

Lapponia Jewelry, Finnish, 1960-Pres. *"Iguana" necklace*, ca. 1987. Sterling silver, acrylic, 28 3/4 (length); 1 7/8 x 5/8 x 1/2 in. (pendant). 2017:2.73

"Monolith" Necklace, ca. 2000. Silver, acrylic, 29 1/2 (length); 2 x 2 1/4 x 5/8 in. (pendant). 2017:2.79

Lebolt & Company, American, 1889-1922. *Pair of Salt Cellars*, ca. 1920. Sterling silver, 1 3/4 x 1 3/4 in. (each). 2017:2.34a b

Liberty & Company, British, 1875-Pres. *Belt buckle*, 20th century. Silver, 4 x 3 in. 2017:2.18

Three Piece Tea Set, n.d. Silver, Teapot: 12 1/4 x 5 3/4 x 5 5/8; creamer: 5 3/8 x 3 1/2 x 2 1/4; sugar: 5 3/4 x 3 1/2 x 2 1/4 in. 2017:2.56a c

Brooch, ca. 2009. Copper and pewter, 7/8 in. (circumference). 2017:2.78

All measurements are given in inches, height x width x depth.

Los Castillo, Mexican, 1939-Pres. *Bird Serving Dish*, ca. 1970s. Copper, brass, silver, and sodalite, 12 x 10 ¾ in. 2017:2.13a,b

Tray with Corn Inlay, n.d. Silver, brass, 8 ¾ x 4 ¾ x ½ in. 2017:2.14

Pluma Azteca plate, 20th century. Possible silver and glass, 8 ¼ in. 2017:2.15

Fish Tray, n.d. Copper, brass, silver, 9 ½ x 7 ¾ in. 2017:2.16a

Shrimp Tray, n.d. Copper, brass, silver, 9 ¾ x 5 ¾ x 1 7/8 in. 2017:2.16b

Box with Butterflies, n.d. Silver, brass, wood, and possibly turquoise, 8 ¼ x 1 x 4 ¼ in. 2017:2.17b

Pitcher, n.d. Mixed metals, lapis lazuli on handle, 7 ½ x 5 ¼ in. 2017:2.52

Barker Bros Ltd, British, 1801-1981. *Spoons*, set of six, ca. 1930s. Silver, 3 ½ x ¾ in. (each). 2017:2.69

Manchester Silver Co., American, 1914-1985. *"Walnut" Spoon*, ca. 1915. Silver, 5 ¼ x 1 ½ in. 2017:2.46

Meriden Silver Plate Company, American, 1852-1898. *Teapot*, 19th century. Silver, electro plated Britannia metal, 10 x 6 x 4 ¾ in. 2017:2.58

Creamer, ca. 1898. Silver, 5 x 3 ¾ x 2 ½ in. 2017:2.59a

Sugar bowl, 19th century. Silver, 6 ½ x 4 ¾ x 3 ¾ in. 2017:2.59b

James P. Morgan, American, Active c. 1945. *Spoon*, 1945. Silver, 8 x 1 ¾ x 1 in. 2017:2.68

Max Nixon, American, 1915-2000. *Box*, n.d. Silver, about 3 x 3 x 3 in. 2017:2.1

Franklin Porter, American, 1869-1935. *Cucumber Server*, n.d. Silver, 7 x 1 ¾ in. 2017:2.51

Julius Olaf Randahl, American, 1880-1972. *Candle Snuffer*, ca. 1940. Silver, 8 ¾ x 1 x 1 ½ in. 2017:2.31

James Robinson, British, 1912-pres. *Coffee Pot*, ca. 20th century. Silver, 4 ¾ x 4 x 9 ¼ in. 2017:2.54

John Victor Rorvig, Danish, 1920-2006. *Pair of Candle Holders*, ca. 1970s. Sterling silver, 5 ½ x 5 ½ x 13 ½ in. (each). 2017:2.30a b

Roycroft, American, 1893-1938. *Ink blotter*, early 20th century. Copper, 5 x 2 ½ x 2 ¾ in. 2017:2.9

S. Cottle & Co., American, ca. 1877-1920. *Salt Cellar*, ca.1890. Sterling silver, 1 ½ in. 2017:2.33

Alfred Sciarriotta, American, 1907-85. *Tobacco Leaf Dish*, ca. 1955. Sterling silver, 8 ¼ x 4 x 1 ¾ in. 2017:2.23

Spratling, Mexican, 1900-67. *Set of Salad Servers*, 20th century. Sterling silver, rosewood, spoon: 12 7/8 x 2 ½ x 1 ½; Fork: 12 7/8 x 2 ¼ x 1 ½ in. 2017:2.36a b

Robert Edgar Stone, English, 1903-1990. *Spoons, set of six [boxed]*, 1935. Silver, spoon: 4 ½ x 1; box: 6 ¾ x 5 ¼ x 1 in. 2017:2.47a f

Tiffany & Company, American, 1837-present. *Spoon*, 1900. Sterling silver, 5 ¾ x 1 ¼ in. 2017:2.39

Unknown, American. *Pair Candlestick holders*, ca. 1960. Silver, 4 x 4 x 9 9/16 in. (each). 2017:2.26a b

Serving tongs, ca. 1880. Silver plate, 6 ¾ x 1 ¾ in. 2017:2.48

Spoon, n.d. Silver, cabochon opal, 4 7/8 x 1 in. 2017:2.63

Unknown, British. *"Lava" Cameo bracelet*, ca. 1900. Gold/ cameos, 4 ¼ x 1 in. 2017:2.77

Unknown, Danish. *Three Candle Holder*, ca. 1960. Silver, 6 5/8 x 3 x 3 5/8 in. 2017:2.29

Unknown, French. *Buckle*, ca. 1890. Silver/parcel gilt, 3 ½ x 2 ¼ x 5/8 in. 2017:2.74

Unknown, German. *Bracelet/cuff*, ca. 1990. Silver, 2 ½ x 2 ½ x 2 7/8 in. 2017:2.76

Unknown, Indonesian. *Spoon*, 20th century. Silver with cabochon turquoise, 4 ½ in. 2017:2.41

Unknown, Italian. *Chocolate Pot*, ca. late 20th century. Silver, 4 ¼ x 2 7/8 x 8 ¼ in. 2017:2.55

Unknown, Latvian. *Footed Silver Plate*, n.d. Silver, 13 ¾ x 13 ¾ x 2 7/8 in. 2017:2.20

Unknown, Mexican. *Box with Antelopes*, n.d. Brass, wood, silver, and possibly turquoise, 7 7/8 x 1 x 4 ½ in. 2017:2.17a

Box with Turquoise, n.d. Silver, turquoise, 7/8 x 1 ¾ in. 2017:2.2

Box with Inlay, 1948-1979. Silver, copper, malachite, lapis lazuli, 1 ¼ x 1 ½ in. 2017:2.3

Unknown, Native American. *Salad Servers*, n.d. Pewter, 10 ¾ x 2 in. 2017:2.37a b

Caddy Spoon, 20th century. Silver, cabochon turquoise, 4 ¼ in. 2017:2.43

Unknown, Western. *Cigarette Case*, n.d. 950 Sterling silver, 6 ¼ x 3 3/8 in. 2017:2.10

Oval dish, n.d. Silver, 12 ½ x 6 ½ x 1 ½ in. 2017:2.21

Serving fork, n.d. Silver plate, 12 ½ x 3 ¾ x ¾ in.. 2017:2.38

Spoons, pair, n.d. Silver and brass, 4 in. (each). 2017:2.40a b

Caddy Spoon, n.d. Silver, 3 x 1 ¼ in. 2017:2.45

Set of Six Flower Ashtrays, n.d. Sterling silver, 2 ¾ x 2 ¾ in. (each). 2017:2.7a f

Ring, n.d. Sterling silver, carnelian, 1 ½ x 7/8 x 1 ½. 2017:2.80

W.W. Wattles & Sons, American, 1889-ca. 1960. *Decorative plate*, ca. 1900. Silver, 10 ¾ x 10 ¾ in. 2017:2.24

Wall Handarbeit Company, German. *Watering can*, n.d. Copper, 10 x 6 ½ x 7 ¾ in. 2017:2.11

Wallace Silversmiths, American, ca. 1833-present. *Cream and Sugar Servers*, n.d. Pewter, sugar server: 6 ½ x 4 5/8; cream server: 6 ¼ x 4 5/8 in. 2017:2.57a b

West & Son, Irish, c. 1820-2010. *Set of Six Cups*, 1911. Sterling silver, cups: 1 7/8 x 1 ¾ x 1 ½; box: 7 ½ x 5 7/8 x 2 ¾ in. 2017:2.62a f

William Hutton & Sons, British, 1800-1930. *Pair of Candle Holders*, ca. 19th century. Sterling silver, 3 Cabochon red stones, 3 ¼ x 3 ¼ x 4 ½ in. (each). 2017:2.27a b

Wilton Armetale, American, 1963-Pres. *Pitcher*, ca. 20th century. Armetale, 8 ¾ x 3 ¾ x 8 ¾ in. 2017:2.53

Tray, ca. 20th century. Armetale, 18 ½ x 10 ½ in. 2017:2.61

Wood & Hughes, American, 1833-1899. *Lidded container*, ca. mid late 1800s. Silver, 2 ½ x 2 ½ x 4 in. 2017:2.60

WESTERN: ANCIENT ART

Kantharos Painter, Greek. *Apulian Pyxis Lid*, 320-300 BC. Terracotta, H: 2 ⅞ in.; Diam. (rim): 3 ¾ in.; Diam. (inside flange): 3 ½ in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.6

School of the Pentesilea Painter, Greek. *Attic Red-figure Kylix*, 5th century BC. Terracotta, H: 4 ⅞ in.; Diam. (lip): 9 ¼ in.; Diam. (with handles): 12 in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.9

Unknown, Greek. *Attic Lekythos*, ca. 500 BC. Wheel thrown, slip decorated earthenware with incised detail, H: 5 ⅞ in. (13.9 cm); Rim Diam.: 1 ¼ in.; Diam. (shoulder): 1 ⅞ in. Base Diam.: 1 ⅜ in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.1

Corinthian White-Ground Lekythos, 4th century BC. Clay, H: 6 ⅞ in.; Diam. (rim): 1 ½ in.; Diam. (shoulder): 2 ⅜ in.; Diam. (foot): 1 ⅜ in. Museum purchase with funds from the

Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.2

South Italian Terracotta Aphrodite Statuette, 6th-4th century BC. Terracotta, H: 5 ⅞ in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.3

Unknown, Roman/Etruscan. *Bucchero Cup*, 6th century BC. Terracotta, 3 ¼ x 5 ⅞ in.; foot: 2 ⅞ in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.5

Bucchero Oinochoe, Late 7th century BC. Terracotta, H: 8 ⅞ in.; Diam. (lip): 4 ½ in.; Diam. (body): 5 ½ in.; Diam. (foot): 2 ¼ in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.7

Campanian Cup or Goblet, 1st to 5th century AD; Roman Imperial Period. Terracotta, 4 ⅞ in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.8

[...] **AELVCI, Roman.** *Roman Lamp with Fortuna and Potter's Signature*, 2nd Century AD. Clay, H: 1 ½ in.; Diam.: 3 ⅞ in. Museum purchase with funds from the Oregon Humanities Center through the generous support of Jill Overley, the Classics Department, Academic Affairs, and the Jordan Schnitzer Museum of Art General Acquisition Fund. 2017:12.4

WESTERN: GRAPHIC ARTS & PHOTOGRAPHY

Heinrich Aldegrever, German, ca. 1502-1555/61. *Lot with his Daughters*, from *The Story of Lot*, 1555. Engraving, 5 x 3 ¾ in. Gift of David and Marcia Hilton. 2016:49.1

Lot Welcomes the Angels, from *The Story of Lot*, 1555. Engraving, 4 ⅞ x 3 ⅞ in. Gift of David and Marcia Hilton. 2016:49.2

Lot Prevents the Sodomites from Violence, from *The Story of Lot*, 1555. Engraving, 4 ⅞ x 3 ½ in. Gift of David and Marcia Hilton. 2016:49.3

Lot and his Family Fleeing from Sodom, 1555. Engraving, 4 ½ x 3 ⅞ in. Gift of David and Marcia Hilton. 2016:49.4

Juan Carlos Alom, Cuban, b. 1964. *Contigo en la distancia*, 2010. Inkjet print, image: 21 ½ x 27 in.; framed: 23 x 28 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.12

Glen E. Alps, American, Pacific Northwest, 1914-96. *Tamarind 9*, from the *Tamarind Suite*, 1960. Lithograph, Artist's Proof 4/61, 22 ⅜ x 30 in. Gift of David Martin and Dominic Zambito. 2017:25.1

Tamarind 3, from the *Tamarind Suite*, 1960. Lithograph, 30 ⅞ x 22 ⅜ in. Gift of David Martin and Dominic Zambito. 2017:25.2

Figures #20ss, 1954. Screenprint, sheet: 38 ⅞ x 50 in.; image: 30 ⅞ x 37 ½ in. Gift of David Martin and Dominic Zambito. 2017:25.3

A Diptych, 1955. Color lithograph, sheet: 20 ⅞ x 26 ½ in.; image: 17 x 22 ¾ in. Gift of David Martin and Dominic Zambito. 2017:25.4

Rock Writings, 1949. Lithograph, 18 ⅞ x 24 ½ in. Gift of David Martin and Dominic Zambito. 2017:25.5

Yellow Square, 1961. Color etching and aquatint, sheet: 24 ½ x 29 ⅞ in.; image: 20 ⅞ x 25 ⅞ in. Gift of David Martin and Dominic Zambito. 2017:25.6

Untitled (Overlapping Forms), ca. 1955. Crayon on paper, sheet: 24 1/2 x 18 3/4 in.; image: 24 1/8 x 18 in. Gift of David Martin and Dominic Zambito. 2017:25.7

The Family #2, 1952. Color lithograph, 30 3/4 x 19 3/4 in. Gift of David Martin and Dominic Zambito. 2017:25.8

Untitled (Purple and Orange on Black), c. 1970. Collagraph, sheet: 23 3/8 x 23 3/4 in.; image: 19 5/8 x 19 1/2 in. Gift of David Martin and Dominic Zambito. 2017:25.9

Belkis Ayón, Cuban, 1967-1999. *Intolerancia*, 1998. Collagraph, ed. 9/10, sheet: 39 1/2 x 29 1/2 in. Gift of Norman Brown and Anne Cooling. 2017:24.1

Leonard Baskin, American, 1922-2000. *Untitled*, n.d. Copper plate engraving on paper, ed. 38/90, 8 x 11 in. Gift of the Estate of Richard E. Bartow. 2016:50.4

Follower of Blake II, n.d. Copper plate engraving on paper, ed. 44/90, 9 x 9 in. Gift of the Estate of Richard E. Bartow. 2016:50.5

Untitled, n.d. Copper plate engraving on paper, ed. 15/90, 4 x 2 3/4 in. Gift of the Estate of Richard E. Bartow. 2016:50.6

Untitled, n.d. Copper plate engraving on paper, ed. 27/90, 4 x 3 in. Gift of the Estate of Richard E. Bartow. 2016:50.7

José Bedia, Cuban, b. 1959. *Casi todas las noches*, 2013. Acrylic pastel, mixed media on red amate paper, paper: 25 x 36 3/4 in.; framed: 37 3/4 x 27 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.18

Sebald Beham, German, 1500-1550. *St. Mark*, from *The Four Evangelists*, 1541. Engraving, 1 3/8 x 1 1/8 in. Gift of David and Marcia Hilton. 2016:49.5

St. Matthew, from *The Four Evangelists*, 1541. Engraving, 1 3/8 x 1 1/8 in. Gift of David and Marcia Hilton. 2016:49.6

St. John, from *The Four Evangelists*, 1541. Engraving, 1 3/8 x 1 1/8 in. Gift of David and Marcia Hilton. 2016:49.7

St. Luke, from *The Four Evangelists*, 1541. Engraving, 1 3/8 x 1 1/8 in. Gift of David and Marcia Hilton. 2016:49.8

The Return of the Prodigal Son, 1540. Engraving, 3 3/8 x 2 1/8 in. Gift of David and Marcia Hilton. 2016:49.9

Agustin Bejarano, Cuban, b. 1964. *La Coqueta XI (Woman in Black Dress)*, 2001. Etching on paper, ed. 39/50, image: 16 1/2 x 14 in.; sheet: 26 x 22 in.; framed: 27 1/2 x 23 1/2 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.5

Sandow Birk, American, b. 1964. *Trickle Down Theory*, 2017. Drypoint on acrylic printed on Hahnemule copper plate by Mika Aono, ed. 1/10, Sheet: 30 1/2 x 22 1/4; Image 24 1/2 x 17 1/2 in. Gift of Sandow Birk. 2017:31.1

Karl Blossfeldt, German, 1865-1932. *Urformen der Kunst (Art Forms in Nature)*, photographed 1929; printed 1996. Photogravures, ed. 20/100. 19 1/4 x 15 1/4 in. Gift of Irwin Gershow. 2016:54.1a-j

Félix Buhot, French, 1847-1898. *L'Hiver*, 1879. Etching, sheet: 17 x 11 1/2 in.; image: 13 3/8 x 9 3/8 in. Gift of David and Marcia Hilton. 2016:49.10

Debbie Fleming Caffery, American, b. 1948. *Burning Pine Needles*, 1988. Gelatin silver print. sheet: 14 1/8 x 11 in.; image: 10 x 10 in. Gift of Irwin Gershow. 2016:54.2

Alexander Calder, American, 1898-1976. *Untitled*, 1972. Gouache on paper, 29 3/8 x 43 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.1

Untitled (Les Fleurs II), 1972. Lithograph on paper, 25 1/2 x 19 1/2 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.2

Flying Colors, 1975. Lithograph on paper, 23 1/8 x 33 3/8 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.3

Marc Chagall, French, 1887-1985. *Young Girl with Bouquet*, 1969. Lithograph on paper, 21 x 16 3/4 in.

The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.4

Mark Clarke, American, 1935-2016. *Untitled*, n.d. Collage, 12 x 10 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.5

CB Series #1, 1988. Acrylic collage with Japan papers, 14 1/4 x 14 1/4 in. (framed). The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.6

(Guillaume Cornelis van Beverloo) Corneille, Dutch, 1922-2010. *Untitled*, 1959. Lithograph on paper, 22 3/8 x 15 1/8 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.9

Raúl Corrales, Cuban, 1925-2006. *La atarraya*, negative c. 1948; print 2003. Gelatin Silver Print, open edition, paper: 20 x 24 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.4

Lucas Cranach, German, 1472-1553. *St. Jude*, from *Christ and the Apostles*, 1510-15. Woodcut, 12 x 7 3/8 in. Gift of David and Marcia Hilton. 2016:49.11

St. John the Evangelist, from *Christ and the Apostles*, 1510-15. Woodcut, 12 x 7 3/8 in. Gift of David and Marcia Hilton. 2016:49.12

St. Thomas, from *Christ and the Apostles*, 1510-15. Woodcut, 12 x 7 3/8 in. Gift of David and Marcia Hilton. 2016:49.13

St. James the Greater, from *Christ and the Apostles*, 1510-15. Woodcut, 12 1/2 x 7 1/2 in. Gift of David and Marcia Hilton. 2016:49.14

José Luis Cuevas, Mexican, 1934-2017. *Mi primer contacto . . .*, from the series *Recollections of Childhood*, 1962. Lithograph on paper, framed: 15 x 21 in. Gift of the Estate of Richard E. Bartow. 2016:50.3

Juan de Dios Mora, Mexican American, b. 1984. *Futura Nave Espacial Maya del 2012 (Future Mayan Spaceship of the Year 2012)*, 2011. Linocut, image: 22 x 16 in.; sheet: 30 x 22 in. Museum purchase with funds provided by Isaac & Eleanor Ayala, Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2017:16.1

Leading the Camino (Leading the Road), 2011. Linocut, image: 18 ½ x 23 in.; sheet: 22 x 30 in. Museum purchase with funds provided by Isaac & Eleanor Ayala, Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2017:16.2

Con Todo y Tiliches Se Aventura a la Tierra Prometida (On Board and Headed to the Promised Land with Everything and Junk), ca. 2009. Linocut. sheet: 30 x 22 ⅔ in.; image: 22 x 15 ⅝ in. Museum purchase with funds provided by Isaac & Eleanor Ayala, Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2017:16.3

Aimée García (Marrero), Cuban, b. 1972. *Encuentro [woman holding head]*, ca. 2004. Dye transfer print, ed. 5/10, image: 27 ¼ x 20 ½ in.; framed: 34 x 27 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.16

Willem de Kooning, American, 1904-97. *The Man and the Big Blonde*, 1982. Offset lithograph in colors on wove paper, 25 ½ x 30 ¼ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.10

Harold Kerr Eby, American, 1889-1946. *Rough Going*, 1919. Drypoint, sheet: 10 x 14 ⅞ in.; image: 8 ¾ x 11 ⅞ in. Gift of Elizabeth D. Moyer Ph.D. and Michael C. Powanda PhD. 2016:32.2

Max Ernst, German, 1891-1976. *Aux Petit Agneaux*, 1971. Color lithograph on paper, 12 ¾ x 9 ⅞ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.11

Roberto Fabelo, Cuban, b. 1951. *Two Sketches of Woman in Tub*, 2001. Pencil and Prismacolor on paper, sight: 10 ⅝ x 8 in.; framed: 16 ¼ x 13 ¾ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.9

Adrián Fernández, Cuban, b. 1984. *Untitled #7* (from the series *Del Ser o del Parecer*), 2010. Digital photograph, inkjet print, ed. 10/15, image: 19 ½ x 29 ½ in.; framed: 25 ¾ x 35 ¾ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.14

Sam Francis, American, 1923-1994. *Untitled*, 1983. Lithograph on paper, 42 x 28 ⅞ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.12

Tim Freccia, American. *Malakal, South Sudan*, 2014. Color photograph, 51 ½ x 39 ½ in. Gift of Jayme and Sarah Vasconcellos. 2016:29.1

John Fullwood, English, 1854-1931. *On the Thames*, n.d. Etching on laid paper, sheet: 10 ¾ x 14 ⅜ in.; image: 5 ⅞ x 8 ⅝ in. Gift of David and Marcia Hilton. 2016:49.15

Gordon W. Gilkey, American, 1912-2000. *Millrace, Eugene, OR*, ca.1950. Etching on paper, 5 x 7 ¼ in. (image); 12 x 12 in. (mat). Gift of James M. and Grace M. Blackford III. 2017:1.1

Laura Gilpin, American, 1891-1979. *Square Tower House, Mesa Verde, CO*, 1925. Photographure, 8 x 10 in. Gift of Herbert & Betsy Kinney. 2016:47.1

Sergio Gonzales-Tormero, Chilean, b. 1927. *Adam and Eve and Others*, 1966. Etching and aquatint, 30 x 22 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.13

Francis Seymour Haden, English, 1818-1910. *Kensington Gardens*, 1860. Etching, sheet: 9 ¼ x 7 ½ in.; image: 6 ¼ x 4 ¾ in. Gift of David and Marcia Hilton. 2016:49.16

Kensington Gardens II, 1860. Etching, sheet: 12 x 8 ¼ in.; image: 8 x 5 in. Gift of David and Marcia Hilton. 2016:49.17

Hic Terminus Haeret, 1865. Etching on laid paper, sheet: 5 ⅞ x 8 ⅞ in.; image: 4 ½ x 5 ⅞ in. Gift of David and Marcia Hilton. 2016:49.18

Eduardo Hernández, Cuban, b. 1966. *Corpus Fragile (Man with*

Shards of Glass), 1997. Gelatin Silver Print collaged onto paper with prismacolor drawing, image: 25 x 10 in.; framed: 27 ½ x 21 ½ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.3

George Hurrell, American, 1904-92. *Portrait of Clifton Webb*, 1945. Photograph. Approx. 10 x 8 in. Gift of Irwin Gershow. 2016:54.3

Lee Jaffe, American, b. 1950. *Jean Michel Basquiat*, 2005. Digital inkjet print, ed. 16/70, Folio of 15 works, each sheet: 15 x 22 in. Gift of Fred and Winter Hoffman. 2016:24.1a-o

Horst Janssen, German, 1929-95. *Bertold Brecht*, 1970's. Lithograph print on paper (poster for a play by Bertold Brecht), 20 x 17 in. Gift of the Estate of Richard E. Bartow. 2016:50.11

Untitled, 1974. Etching and aquatint on paper Copper plate engraving on paper, 13 ½ x 10 ½ in. Gift of the Estate of Richard E. Bartow. 2016:50.12

Exhibition Poster (Female Profile with Japanese Text), 1989. Copper plate engraving on handmade Japanese paper, 29 x 10 in. Gift of the Estate of Richard E. Bartow. 2016:50.13

Paul Jenkins, American, 1923-2012. *Phenomena Franklin's Kite*, 1974. Lithograph on paper, 26 ⅝ x 19 ⅜ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.14

Jacob Kainen, American, 1909-2001. *Color Guard*, 1973. Lithograph on paper, 31 ½ x 23 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.15

Rampant, 1973. Lithograph on paper, 30 ¼ x 23 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.16

Wassily Kandinsky, Russian, 1866-1944. *Kleine Welten #VIII*, 1922. Woodblock print on paper, ed. 204/230, 14 ¼ x 12 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.17

Maxime Lalanne, French, 1827-86. *À Cusset (Excursion de Vichy)*, 1864. Etching, sheet: 8 $\frac{3}{8}$ x 12 in.; plate: 5 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in.; image: 4 $\frac{1}{2}$ x 7 $\frac{3}{4}$ in. Gift of David and Marcia Hilton. 2016:49.19

Alphonse Legros, British, 1837-1911. *Portrait of Edward J. Poynter, R.A.*, 1877. Etching on laid paper, sheet: 14 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in.; plate: 10 $\frac{1}{4}$ x 6 $\frac{3}{4}$ in.; image: 8 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in. Gift of David and Marcia Hilton. 2016:49.20

Sally Mann, American, b. 1951. *Southern Landscape*, 2013. Fine press book bound in silk with a buffalo leather case. Prints are platinum, palladium and gold. Text printed letterpress, overall: 13 x 15 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.19

Marino Marini, Italian, 1901-80. *Spartaco II*, 1977. Color etching on paper, 28 $\frac{3}{8}$ x 22 $\frac{1}{4}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.18

Dancer II, 1977. Color etching on paper, 28 $\frac{1}{2}$ x 22 $\frac{1}{4}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.19

Roberto Matta, Chilean, 1911-2002. *Hom'mere (Chaosmos) VI—H. C. (pour René)*, 1974. Etching and aquatint, 25 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.20

Droites Libérées, 1971. Etching with aquatint, 17 $\frac{1}{8}$ x 12 $\frac{3}{8}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.21

Come detta dentro vo significato, 1965. Etching, 18 $\frac{1}{4}$ x 15 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.22

Charles Meryon, French, 1821-1868. *La Rue des Toiles à Bourges*, 1853. Etching, sheet: 10 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in.; plate: 8 $\frac{1}{2}$ x 4 $\frac{7}{8}$ in.; image: 8 $\frac{1}{8}$ x 4 $\frac{3}{8}$ in. Gift of David and Marcia Hilton. 2016:49.21

Le Petit Pont, 1850. Etching, sheet: 19 $\frac{1}{8}$ x 13 in.; plate: 10 $\frac{1}{4}$ x 7 $\frac{3}{8}$ in. Gift of David and Marcia Hilton. 2016:49.22

Joan Miró, Spanish, 1893-1983. *Les Agulles del pastor*, 1973. Color lithograph on paper, 23 $\frac{1}{4}$ x 32 $\frac{5}{8}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.23

Plate IV, from the series *Oda a Joan Miro*, 1973. Lithograph, 34 $\frac{3}{8}$ x 24 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.24

Henry Spencer Moore, British, 1898-1986. *Ideas for Sculpture*, 1966. Lithograph in six colors on paper, 22 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.25

Mother and Child with Border Design, 1976. Lithograph on paper, 22 $\frac{1}{4}$ x 18 $\frac{1}{2}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.26

Elsa Mora, Cuban, b. 1971. *Perda do sentido*, 2000. Inkjet print, ed. 8/25, image: 12 x 13 in.; sheet: 12 $\frac{1}{2}$ x 14 in.; framed: 15 x 19 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.1

Cirenaica Moreira, Cuban, b. 1969. *Sin título*, from the series *Lobotomía*, 1996-1997; printed 2010. Black-and-white Lambda print, ed. 3/10, image: 15 x 22 $\frac{1}{2}$ in.; paper: 20 x 24 in.; framed: 25 x 34 $\frac{1}{4}$ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.15

Libertad es una palabra enorme, 1999-2003. Gelatin silver print, ed. 6/15, paper: 20 x 16 in.; framed: 22 x 18 $\frac{1}{4}$ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.6

Robert Motherwell, American, 1915-91. *The Redness of Red*, 1985. Lithograph, screenprint and collage in colors on Arches paper, 21 $\frac{1}{4}$ x 16 $\frac{3}{4}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.27

Kim Osgood, American, Pacific Northwest, b. 1955. *The Sun Told*, 2015. Monotype on paper, 51 $\frac{3}{4}$ x 37 $\frac{1}{4}$ in. Gift of the artist. 2016:28.1

OSPAAAL (Organization of Solidarity of the People of Asia, Africa & Latin America), Cuban, founded 1966. *Venezuela*. Screen-

print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.1

Puerto Rico. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.10

Vietnam. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.2

Día del Guerrillero Heroico. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.3

Guatemala. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.4

2 women with babies., Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.5

Don Quijote with Windmill. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.6

Cuba July 26, 1968. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.7

Esta Humanidad. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.8

Che. Screen-print, 17 x 12 in. Mark and Carolyn Foster. 2016:36.9

René Peña, Cuban, b. 1969. *Untitled* (from the series *Sad Blue Child*), 2009. Lambda color print, ed. 1/5, image: 37 $\frac{3}{4}$ x 9 in.; framed: 27 x 45 $\frac{3}{4}$ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.2

Joseph Pennell, American, 1857-1926. *The Shell Factory*, 1916. Lithograph, sheet: 18 $\frac{7}{8}$ x 24 $\frac{3}{4}$ in.; image: 16 x 22 in. Gift of Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:32.3

The Great Tower, Pig Iron, 1916. Lithograph, sheet: 24 $\frac{3}{4}$ x 18 $\frac{7}{8}$ in.; image: 20 $\frac{1}{2}$ x 16 in. Gift of Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:32.4

Marta María Pérez Bravo, Cuban, b. 1959. *Ver es crear*, 2000. Gelatin silver print, ed. 7/15, sheet: 20 x 16 in.; framed: 25 $\frac{3}{4}$ x 21 $\frac{3}{4}$ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.10

Gabor Peterdi, American, 1915-2001. *Despair V*, 1938. Etching, sheet: 8 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in.; image: 6 x 4 in. Gift of Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:32.5

Despair I, 1938. Etching, soft-ground etching, and engraving, sheet: 22 $\frac{3}{8}$ x 15 in.; image: 10 $\frac{1}{2}$ x 8 in. Gift of Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:32.6

Persis Weaver Robertson, American, 1896-1992. *41 ft. Front Long Term Lease*, n.d. Lithograph on paper, image: 8 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in. Gift of the Estate of Anne Kutka McCosh. 2016:38.1

Félicien Rops, Belgian, 1833-98. *Pilier d'église*, ca. 1888. Soft ground etching, sheet: 17 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in.; plate: 6 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in.; image: 5 $\frac{1}{2}$ x 2 $\frac{7}{8}$ in. Gift of David and Marcia Hilton. 2016:49.23

Kent Rush, American, b. 1948. *Untitled [Barge]*, 2013. Collotype, ed. 4/12, sheet: 22 x 25 in.; image: 10 x 13 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2017:18.1

Untitled [Cancun stump], 2003. Collotype, ed. 10/11, sheet: 20 x 15; image: 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2017:18.2

John Sloan, American, 1871-1951. *The Shell of Hell*, 1939. Etching and mezzotint, sheet: 8 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in.; image: 6 x 4 in. Gift of Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:32.1

Johannes Stradanus, Flemish, 1523-1605. *Distillatio (The Invention of Distillation)*, ca. 1600. Engraving on laid paper, 9 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. Estate of Roy and Jeanne Neville. 2016:44.4

Rufino Tamayo, Mexican, 1899-1991. *Sin título (Hombre con baston) [Untitled (Man with Cane)]*, 1979. Mixograph, 29 $\frac{3}{4}$ x 21 $\frac{3}{4}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.28

James Terrell, American, b. 1955. *Quisqueya Series 5*, 2000. Monotype print on paper, 30 x 21 in. Gift of the Estate of Richard E. Bartow. 2016:50.10

Mark Tobey, American, 1890-1976. *October*, 1971. Color lithograph on paper, 25 x 33 $\frac{1}{2}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.29

Crowded City, 1974. Color lithograph on paper, 19 $\frac{3}{4}$ x 25 $\frac{1}{2}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.30

Flame of Colors, 1974. Color lithograph on paper, 25 $\frac{1}{2}$ x 19 $\frac{3}{4}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.31

Agnese Udinotti, American, b. 1940 in Greece. *Untitled*, from Angel of Protection series, 2009. Monoprint on commercial printing paper, 12 x 10 in. Gift of the Estate of Richard E. Bartow. 2016:50.1

Beth Van Hoesen, American, 1926-2010. Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust. 2017:11.1

Nine Little Dolls & Doll in Box, two prints, 2012. Fabric covered folder w/paper lining and cloth corners, ed.10/25 and ed.10/15, 16 $\frac{3}{8}$ x 16 $\frac{3}{8}$ x $\frac{5}{8}$ in.

Pine, 1962. Etching and engraving, ed.ap i/j, 15 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in. 2017:11.10

Potato Basket, 1964. Etching with roulette, ed. 2/35, 8 x 9 $\frac{1}{4}$ in. 2017:11.11

Corbett's Dog, 1965. Etching and aquatint with drypoint printed in black and gray inks, ed. AP, 11 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. 2017:11.12

Candy Box [Candy], 1967. Etching and aquatint with embossing, hand-colored with watercolor and gouache, ed. State II, 36/50, 14 x 12 $\frac{3}{4}$ in. 2017:11.13

Green Bug, 1967. Etching, aquatint: Printer's inks on paper, ed.17/30, 5 $\frac{1}{4}$ x 3 $\frac{1}{2}$ in. 2017:11.14

Roses, 1968. Etching with mattoir and roulette printed in green brown and pink red, hand-colored, ed. 8/25, 7 $\frac{1}{2}$ x 7 $\frac{3}{8}$ in. 2017:11.15

Petrouchka's Dress, 1971. Aquatint and drypoint with roulette printed in blue, orange, red, and brown inks, ed.20/25, 5 $\frac{1}{2}$ x 2 $\frac{7}{8}$ in. 2017:11.16

Billy's Goat, 1971 72. Drypoint: Printer's ink, graphite, colored pencil on paper, ed. SP, 4 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in. 2017:11.17

Flo, 1973. Aquatint and drypoint printed in black and reddish brown inks, ed. AP, 9 x 8 $\frac{7}{8}$ in. 2017:11.18

From Mt. Angel [From Mt. Angel, Oregon], 1973. Aquatint and etching printed in green, blue and reddish brown inks, ed.18/35, 7 $\frac{7}{8}$ x 15 $\frac{5}{8}$ in. 2017:11.19

Cecropia & Moth: Two Etchings, 2013. Fabric covered folder w/paper lining and cloth corners, ed. AP and 9/25, Folder 14 $\frac{3}{8}$ x 12 $\frac{3}{8}$ x $\frac{1}{2}$ in. 2017:11.2

Yellow Rose, 1973. Aquatint and drypoint printed in dark yellow and green inks, ed. 2/25, 12 $\frac{3}{4}$ x 6 $\frac{7}{8}$ in. 2017:11.20

Peony, 1976. Aquatint, engraving, etching, and drypoint with roulette: Printer's ink on paper, ed.26/40, 17 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in. 2017:11.21

Freesia, 1976. Lithograph: Printer's ink on paper, ed.15/50, 14 x 11 in. 2017:11.22

Three Peaches, 1976-77. Lithograph: Printer's ink on paper, ed.15/50, 10 7/8 x 10 $\frac{3}{4}$ in. 2017:11.23

Iris Blossom, 1977. Lithograph: Printer's ink on paper, ed.11/50, 19 x 15 in. 2017:11.24

Figs, 1977. Lithograph on White BFK Rives, ed.18/50, 19 x 15 in. 2017:11.25

Silver Cup, 1977 78. Drypoint, Watercolor, ed. 15/15, 10 $\frac{3}{4}$ x 6 $\frac{1}{8}$ in. 2017:11.26

Baby Cyclamen, 1977. Etching, Drypoint, Watercolor, ed.ev 5/5, 11 $\frac{1}{2}$ x 11 $\frac{3}{4}$ in. 2017:11.27

Silver Cup with Magnolia, 1979 80. Aquatint and drypoint printed in black, red, brown and olive inks, ed. artists proof 15/25, 13 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in. 2017:11.28

Dr. R.'s Skull, 1979-80. Drypoint and aquatint with roulette, ed. State I, 6/15, 7 $\frac{3}{4}$ x 10 in. 2017:11.29

Mrs. Darlington's Garden I: Drawing & Etching, 2014. Fabric covered folder with paper lining and cloth corners, ed.9/35, 12 3/8 x 16 3/8 x 1/2 in. 2017:11.3

Peaches, 1981-82. Aquatint and drypoint with roulette: Printer's ink on paper, ed. 28/100, 15 7/8 x 12 3/4 in. 2017:11.30

Fungi, 1981-82. Aquatint, drypoint, and etching with electric engraving, printed in raw umber, c, ed. AP IV/V, 10 1/2 x 11 in.. 2017:11.31

Poppies in Oriental Bowl, 1981. Lithograph printed in 5 colors on White Arches Cover, ed. 63/100, 16 x 9 in. 2017:11.32

More Pigs, 1982-84. Aquatint and drypoint printed in pink brown inks, ed.AP I/V, 7 1/2 x 8 1/4 in. 2017:11.33

Grizzly, 1984. Linocut: Printer's ink on paper, ed.AP I/I, 5 1/4 x 6 1/2 in. 2017:11.34

Chow, 1984-85. Drypoint printed in red brown, dark brown, and black inks, handcolored with watercolor, ed. 2/10, 6 x 6 in.. 2017:11.35

Hawthorne in Can [Hawthorne], 1982-87. Aquatint and drypoint printed in red and black inks hand-colored with watercolor, ed. 6/11, 8 x 6 7/8 in. 2017:11.36

Kewpie, 1985. Aquatint and drypoint printed in red, blue and black inks, ed. 2/25, 9 1/4 x 11 in. 2017:11.37

Wrapped Flowers, 1985-89. Aquatint, drypoint, and etching printed in black, orange, and green inks, hand-colored, ed. 28/50, 16 3/8 x 13 7/8 in. 2017:11.38

Dazzle, 1985. Drypoint with roulette printed in black, brown and gray blue inks, hand-colored, ed. AP III/IV, 11 1/8 x 11 3/4 in. 2017:11.39

Cormorant, 1959. Engraving with drypoint: Printer's ink on paper, ed. SP, 6 7/8 x 9 3/8 in. 2017:11.4

Rose, 1985. Drypoint with roulette printed in brown and black inks, hand-colored with watercolor, ed. AP IV/IV, 11 1/4 x 6 7/8 in. 2017:11.40

Alex and Claire, 1987. Aquatint and drypoint printed in black and green inks, hand-colored with watercolor, ed.23/35, 18 7/8 x 19 3/8 in. 2017:11.41

Lincoln Beach I [Lincoln Beach, Oregon], 1988. Etching: Printer's ink on paper, ed. 2/20, 6 7/8 x 8 3/8 in. 2017:11.42

Lincoln Beach II, 1988. Etching, drypoint: Printer's ink on paper, ed. 3/20, 6 7/8 x 8 3/8 in. 2017:11.43

Fuchsia In Hand, 1988. Lithograph printed in 7 colors on White BFK Rives, ed. 9/40, 12 3/8 x 11 1/2 in. 2017:11.44

Double Rose, 1989. Aquatint, soft-ground etching, etching, and drypoint with roulette and burnishing: Printer's inks on paper, ed.34/40, 13 1/4 x 11 1/2 in. 2017:11.45

Flowers, Flowered Vase [Oriental Vase], 1992. Lithograph: Printer's inks on paper, hand-colored with white Prismacolor pencil, ed. 4/52, 22 1/4 x 17 1/4 in. 2017:11.46

California Poppies, 1992-95. Hard-ground etching, aquatint, crawl bite aquatint, with burnishing, à la poupée: Printer's inks on paper, hand-colored with watercolor, ed.19/35, 12 x 16 in. 2017:11.47

Phineas I [Bob Johnson's Bird], 1986. Graphite, colored pencil on paper, 10 3/4 x 13 7/8 in. Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust. 2017:11.48

Odette II, 1987. Graphite, colored pencil, water based pigments on paper, 13 3/8 x 14 1/8 in. 2017:11.49

Feather, 1961; 1970; 1973. Engraving: Printer's ink on paper, ed. AP, 2nd Ed, 1 3/8 x 9 1/8 in. 2017:11.5

Canyon Wall, 1961. Drypoint with roulette: Printer's ink on paper, ed.25/25, 13 3/8 x 10 3/4 in. 2017:11.6

Leaf, 1961. Engraving: Printer's ink on paper, ed. 4/25, 3 3/4 x 5 3/4 in. t. 2017:11.7

Cherry Tomatoes, 1962-63. Etching: Printer's ink on paper, ed. 4/25, 6 1/8 x 8 3/4 in. in. 2017:11.8

Ash Mountain Road, 1962 63. Etching and aquatint with drypoint and open bite, ed. AP, 11 7/8 x 17 5/8 in. 2017:11.9

Jan Van Leeuwen, Dutch, b. 1932. *Hydrangea in White Vase [Two Kallitypes]*, n.d. each: 19 1/2 x 15 1/4 in.

Gift of Irwin Gershow. 2016:54.4a,b

Lucas van Leyden, German, 1494-1533. *Joseph in Prison, Interpreting Dreams*, after 1512. Pen and ink on laid paper, 6 x 9 3/8 in. Gift of David and Marcia Hilton. 2016:49.24

Victor Vasarely, Hungarian; French, 1906-1997. *Clarities: Laika*, 1970. Serigraph on paper, 22 x 20 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.32

James Abbot McNeil Whistler, American, 1834-1903. *St. James's Street*, 1878. Etching and drypoint, sheet: 13 1/8 x 8 3/8 in.; image: 11 x 6 in. Gift of David and Marcia Hilton. 2016:49.25

St. James's Street (Vanity Fair edition), 1878. Etching and drypoint, 11 1/2 x 6 1/2 in. Gift of David and Marcia Hilton. 2016:49.26

Emmi Whitehorse, Native American, Navajo, b. 1957. *Kin Nah Zin III Series*, ca. 1982-87. Work on paper, 24 x 30 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.33

Rick Williams, American, b. 1946. *Kate's 4th of July Dream, Holy Cross Brothers' Lake House, Austin, Texas*, 1979. Archival Selenium toned Silver Gelatin print, 20 x 24 in. Museum Purchase. 2017:17.1

The Chef, Round Top, Texas, 1975. Archival Selenium toned Silver Gelatin print, 20 x 24 in. Gift of the Artist. 2017:17.2

MULTIMEDIA

Stacey Steers, American, b. 1954. *Night Hunter Cottage*, 2011. Mixed media: video, wood, paint, electrical and Nixplay digital frame, Edition of 5 + 1AP; edition 4/5, 20 x 16 x 15 in. Museum purchase through the Hartz FUND for Contemporary Art. 2017:28.1

WESTERN: PAINTING

Katherine Ace, American, Pacific Northwest, b. 1953. *Hearth God*, 2015. Oil on canvas, 36 x 36 in. Anonymous Gift. 2016:43.1

Rick Bartow, American, 1946-2016. *In the Boat 2*, 1992. Acrylic on canvas, 19 $\frac{3}{8}$ x 27 $\frac{1}{4}$ x 1 $\frac{7}{8}$ in. framed. Gift of G. William Avery. 2016:53.1

Performance Self Portrait, 1991. Pastel on paper, 39 $\frac{5}{8}$ x 63 $\frac{7}{8}$ x 1 $\frac{1}{2}$ in. framed. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission and the generosity of a private donor. 2017:6.1

Japan Sketch, 1995. Mixed media on paper, 30 x 22 $\frac{1}{2}$ in. Gift of the Estate of Richard E. Bartow. 2017:7.1

Untitled Otsu e, n.d. Mixed media on paper graphite, watercolor, chalk, on Japanese paper, 12 $\frac{1}{2}$ x 16 $\frac{3}{4}$ in. Gift of the Estate of Richard E. Bartow. 2017:7.2

The Relationship (Love discussion), 1993. Acrylic on paper, 30 x 22 in. Gift of the Estate of Richard E. Bartow. 2017:7.3

Paper Nao, 2003. Ink and gouache on paper, 41 x 25 in. Gift of the Estate of Richard E. Bartow. 2017:7.4

Robert Bibler, American, Pacific Northwest, b. 1948. *Levitation Lessons at the Venetian School*, 2010. Oil on canvas, 40 x 60 in. The Bill Rhoades Collection, A Gift in Memory of Murna and Vay Rhoades. 2017:29.1

Sandow Birk, American, b. 1964. *American Qur'an, Sura 41 A*, 2011. Ink and gouache on paper, 16 x 24 in. Purchased through the Hartz FUND for Contemporary Art. 2016:45.1

American Qur'an, Sura 41 B, 2011. Ink and gouache on paper, 16 x 24 in. Purchased through the Hartz FUND for Contemporary Art. 2016:45.2

The Material Realm: The Deep (Jacques Yves Cousteau), 2014. Acrylic on canvas, 54 x 43 in. Museum purchase through the Hartz FUND for Contemporary Art 2017:9.1

The Material Realm: The Heavens (Yuri Gagarin & Neil Armstrong), 2014. Acrylic on canvas, 54 x 43 in. Museum purchase through Hartz FUND for Contemporary Art. 2017:9.2

Kenneth Callahan, American, 1905-86. *Ocean Village*, 1968. Oil and acrylic on board, 8 x 12 in. Gift of the Estate of Richard E. Bartow. 2016:50.8

Margaret Coe, American, b. 1941. *Discoveries*, 1982. Oil on canvas, 40 x 30 in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.7

Light Stream, n.d. Oil on canvas, 54 x 36 $\frac{1}{8}$ in. The Elizabeth Cole Butler Graphic Arts Collection, Bequest to the Museum, 2004. 2017:4.8

Daniel de Bleeck, Dutch, 1610-73. *Church Interior*, 1651. Oil on panel, 28 x 26 in. Estate of Roy and Jeanne Neville. 2016:44.1

Drake Deknatel, American, 1943-2005. *Untitled*, n.d. Oil on canvas, 21 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. Gift of the Estate of Richard E. Bartow. 2016:50.17

Lawrence Ferlinghetti, American, b. 1919. *The Palimpsest of Ezra Pound*, 1995. Oil and collage on canvas, 84 x 60 in. Gift of Jennifer Wilson. 2016:52.1

Paulus Constantijn La, Dutch, 1729-82. *The Docking Basin in the Barge Canal in Leidschendam*, ca. 1750 60. Oil on oak panel, 14 $\frac{1}{4}$ x 18 $\frac{1}{4}$ framed; 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$ unframed. Estate of Roy and Jeanne Neville. 2016:44.2

Aimée García (Marrero), Cuban, b. 1972. *Esperanza [doll with leaking green oil]*, 2009. Graphite, colored pencil and acrylic on canvas, canvas: 17 x 30 in.; framed: 20 x 23 $\frac{1}{4}$ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.13

Doris Lee, American, 1905-83. *The Wall of the Museum of Modern Art*, ca. 1940. Oil on canvas, canvas: 46 x 54 in.; frame: 53 $\frac{1}{2}$ x 57 $\frac{1}{2}$ in. Gift of Steven Platzman & Julie Dowling and Joseph & Deborah Goldyne. 2017:27.1

Studio of Peter Lely, British, 1618-1680. *Portrait of a Woman*, late 1670s. Oil on canvas, 36 $\frac{1}{2}$ x 31 $\frac{1}{2}$ in. Estate of Roy and Jeanne Neville. 2017:3.1

Armando Mariño, Cuban, b. 1968. *Untitled [Couch with legs/feet]*, from the series *Herencia Colonial*, 2003. Watercolor on paper, paper: 40 x 60 in.; framed: 46 x 66 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.11

Jack McLarty, American, 1919-2011. *Runners*, before 1969. Acrylic on canvas, 25 x 36 in. Given in honor of Mr. & Mrs. Henry S. Mears, Jr. 2016:33.1

Heriberto Mora, Cuban, b. 1965. *La Fiesta Del Hilo*, 1998. Oil on paper UF, 23 x 30 $\frac{1}{2}$ in.; framed: 31 x 39 in. Gift of Linda and Irwin Berman, in memory of Linda. 2017:21.1

Andreas Nottebohm, American, b. 1944. *Electrical Ether*, 2015. Oil on aluminum, image: 19 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in.; framed: 29 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. Gift of Andreas Nottebohm. 2016:34.1

Lucinda Parker, American, b. 1942. *In the Land of the Painted Firs*, 2010. Gouache on paper, 16 x 22 $\frac{1}{2}$ in. Haseltine Endowment Purchase. 2017:8.1

Light and Shade Spacing the Trees, 2010. Gouache on paper, 19 x 27 $\frac{1}{4}$ in. Haseltine Endowment Purchase. 2017:8.2

Distant Music, 2010. Gouache on paper, 16 x 22 $\frac{1}{2}$ in. Haseltine Endowment Purchase. 2017:8.3

Ralph Rosenborg, American, 1913-1992. *Untitled*, 1974. Oil on linen, 16 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in. Gift of the Estate of Richard E. Bartow. 2016:50.9

Nelson Sandgren, American, Pacific Northwest, 1917-2006. *Invading Sea*, ca. late 1990's. Oil on panel, framed: 33 x 55 in. Haseltine Endowment and Van Duyn Fund Purchase. 2016:35.1

Michael Schultheis, American, b. 1967. *Arcs of Apollo 03*, 2009. Acrylic on canvas, 36 x 36 in. Gift of the Estate of Richard E. Bartow. 2016:50.16

Victoria Suescum, American, b. 1961, Washington D.C.; raised in Panama, moved permanently to U.S. in 1988. *Coctél de Camarones*, 2013. Oil on canvas, 60 x 48 ¼ in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:46.1

Ricos Chicharrones, 2013. Acrylic on paper, 30 x 22 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:46.2

Paleta de Mango, 2014. Acrylic on paper, 30 x 22 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:46.3

Mazorca con Chile, 2014. Acrylic on paper, 22 x 30 in. Museum purchase with funds provided by Elizabeth D. Moyer Ph.D. and Michael C. Powanda Ph.D. 2016:46.4

Agnese Udinotti, American, b. 1940, Greece. *Shadow Image #153*, n.d. Oil on Masonite panel, 16 x 11 in. Gift of the Estate of Richard E. Bartow. 2016:50.2

Unknown, Flemish, (Antwerp school). *Animal Scene with Dogs, Swans, and Ducks*, mid 17th century. Oil on canvas, 43 x 56 in. Estate of Roy and Jeanne Neville. 2016:44.3

WESTERN: SCULPTURE

Rick Bartow, American, 1946-2016. *The Crow*, 2014. Wood, 97 ¾ x 43 x 41 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission and the Estate of Richard E. Bartow. 2017:5.1

Everett George DuPen, American, Pacific Northwest, 1912-2005. *Westwind*, 1968. Bronze, ed. 3/10, 30 x 7 x 5 in. Gift of the family of Everett DuPen. 2016:30.1

Elyse Pignolet and Sandow Birk, American, b. 1964. *American Mihrab (White)*, 2009. Wood and ceramic, 65 x 40 x 10 in. Purchased through the Hartz FUND for Contemporary Art. 2017:10.1a

Untitled (Whoever saves the life of another surely saves the lives of all humanity), 2015. Ceramic tile, glazes, underglazes, 28 x 110 in. Purchased through the Hartz FUND for Contemporary Art. 2017:10.1b

José Manuel Fors, Cuban, b. 1956. *Cubo: Plato*, 2002. Toned Gelatin Silver Print, paper, string, coffee, broken ceramic plate, dried leaves, Plexiglas and box, Plexi box: 12 x 12 x 12 in.; pedestal: 34 x 12 x 12 in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.17

Aurora Molina, Cuban, b. 1984. *Pope*, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.1

Trump, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.2

Maduro, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.3

Castro, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.4

Chavez, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.5

Hitler, 2016. Felted silk on linen, 43 x 14 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.6

Matthew Picton, American, b.1960. *Berlin 1928 - 1989*, 2015. Archival papers and boards, 49.5 x 49.5 in.; 3 in. deep. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:55.1

Unknown, Cuban. *Untitled [Havana's seawall]*, ca. 2003. Wood and ink, 20 ¾ x 42 ½ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.7

Unknown, Cuban. *Untitled (Horses stampeding a man)*, ca. 2003. Wood and ink, 34 ¾ x 24 ½ in. Gift of Linda and Irwin Berman, in memory of Linda. 2016:48.8

WESTERN: TEXTILES

Judith Poxson Fawkes, American, b. 1941. *Boat Landing in Arcade*, early 1990s. Tapestry, approximately 36 x 48 in. Gift of the Estate of B.J. Seymour. 2016:31.1

Aurora Molina, Cuban, b. 1984. *Hawks to Doves - Pope*, 2016. Felted silk on linen, hand and machine embroidered, 15 x 9 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.7

Hawks to Doves - Trump, 2016. Felted silk on linen, hand and machine embroidered, 15 x 11 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.8

Hawks to Doves - Hitler, 2016. Felted silk on linen, hand and machine embroidered, 12 x 14 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.12

Hawks to Doves - Castro, 2016. Felted silk on linen, hand and machine embroidered, 15 x 9 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.10

Hawks to Doves - Chavez, 2016. Felted silk on linen, hand and machine embroidered, 13 x 12 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.11

Hawks to Doves - Maduro, 2016. Felted silk on linen, hand and machine embroidered, 11 x 15 in. Purchased with Funds from the Patricia Noyes Harris Bequest. 2016:56.9

ASIAN: DECORATIVE ARTS

Anonymous, Chinese. *Small Teabowl with Leaf Decoration*, Southern Song dynasty, 12th-13th century. Jizhou ware; ivory white stoneware with dark brown glaze, the glaze with kiln transmutations, 2 1/8 x 5 3/4 in. Gift of the Larkspur Collection. 2016:41.1

Small Teabowl with Tortoiseshell Glaze, Southern Song to Yuan dynasty, late 13th-14th century. Jizhou ware; stoneware with dark brown glaze suffused with buff markings, 2 1/4 x 4 1/4 in. Gift of the Larkspur Collection. 2016:41.2

Small Teabowl with Decoration of Plum Blossoms, Southern Song to Yuan dynasty, 12th-14th century. Jizhou ware; light gray stoneware with dark brown glaze and with decoration painted in overglaze buff on the interior, 2 x 4 1/2 in. Gift of the Larkspur Collection. 2016:41.3

Small Teabowl with Decoration of Paired Phoenixes and Plum Blossoms, Southern Song dynasty, 12th-13th century. Jizhou ware; light gray stoneware with tortoiseshell glaze on the exterior, and with papercut decoration reserved in dark brown glaze against a variegated buff ground on the interior, 1 7/8 x 5 3/4 in. Gift of the Larkspur Collection. 2016:41.4

Small Teabowl with Hare's Fur Design, Southern Song dynasty, 12th 13th century. Jian ware; dark gray stoneware with dark brown glaze, the markings in iron oxide, 2 3/8 x 4 3/4 in. Gift of the Larkspur Collection. 2016:41.5

Small Russet-Glazed Teacup Stand, Northern Song dynasty, probably 11th century. Russet Ding ware; porcelain stoneware with russet-surfaced dark brown glaze, 2 3/8 x 4 1/2 in. Gift of the Larkspur Collection. 2016:41.6

Small Russet-Glazed Teacup Stand with Foliate Rim, Northern Song dynasty, probably 11th century. Russet Ding ware; porcelain stoneware with russet-surfaced dark brown glaze, 2 3/8 x 4 3/8 in. Gift of the Larkspur Collection. 2016:41.7

Tiger Shaped Pillow with Bird & Flower Roundel, Jin dynasty (1115-1234). Painted Cizhou ware: light gray stoneware with decoration painted in iron-brown slip on white-slip ground under clear glaze and with selected motifs enhanced with lead-fluxed, clear amber-yellow glaze, 3 1/2 x 14 x 6 1/2 in. Gift of the Larkspur Collection. 2016:41.8

CHO Chung Hyun, Korean, b. 1940. *Rest in Tranquility*, 2012. Onggi clay with white slip inlay and clear glaze, 8 1/2 x 19 3/4 x 8 1/2 in. Gift of CHO Chung Hyun. 2017:15.1

HONG Soonjung, Korean, b. 1968. *1977 Happy Birthday*, 2012. Porcelain, stainless steel dish, 2 7/8 x 12 3/8 x 8 1/2 in. Gift of HONG Soonjung. 2017:14.1

LEE Young-Ho, Korean, b. 1958. *Fluted Vase*, 2017. Porcelain with clear glaze, 8 3/4 x 9 1/4 in. Gift of LEE Young-Ho. 2017:26.1

YOO Byung Ho, Korean, b. 1947. *Circular Bowl with Stylized Floral Decor*, early 21st century. Stamped Bunchong ware; light gray stoneware with pale celadon glaze over stamped decoration inlaid with white slip, 2 x 8 3/8 in. Gift of CHO Chung Hyun in honor of YOO Byung Ho. 2017:15.2

ASIAN: GRAPHIC ARTS

AY-O (IJJIMA Takao), Japanese, b. 1931. *Untitled (Girl with Bird and Squirrel)*, Shōwa period, 1971. Screenprint; ink and color on paper, ed. 85/93, 21 x 15 in. Museum Purchase (with funds from a JSMA Academic Support Grant). 2016:39.1

GAO Hong, Chinese, b. 1926. *On the Eve of the Decisive Battle (Juezhān qiānxī), after an oil painting*, People's Republic of China, n.d. (after 1964). Lithograph; ink and color on paper, 12 5/8 x 15 in. Museum Purchase. 2016:36.12

HAMANISHI Katsunori, Japanese, b. 1949. *Ex. Libris Card with Mezzotint Printmaking Tools by Window and View of Mount Fuji, with cartouche reading "Moyer & Powanda"*, Heisei period, 2017. Mezzotint; ink and color on paper, 5 1/2 x 6 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.1

"Hokusai Kimono" In-Process Print No. 1, Heisei period, 2017. 1st sheet showing partial roughening of mezzotint plate; ink on paper, edition 2/10, 17 3/4 x 14 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2a

"Hokusai Kimono" In-Process Print No. 2, Heisei period, 2017. 2nd sheet showing complete roughening of mezzotint plate; ink on paper, edition 2/10, 17 3/4 x 14 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2b

"Hokusai Kimono" In-Process Print No. 3, Heisei period, 2017. 3rd sheet showing partial burnishing of mezzotint design; ink on paper, edition 2/10, 17 3/4 x 14 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2c

"Hokusai Kimono" In-Process Print No. 4, Heisei period, 2017. 4th sheet showing complete burnishing of mezzotint design; ink on paper, edition 2/10, 17 3/4 x 14 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2d

"Hokusai Kimono" In-Process Print No. 5, Heisei period, 2017. 5th sheet showing irregular color plate; color on paper, edition 2/10, 17 3/4 x 14 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2e

"Hokusai Kimono" In-Process Print No. 6, Heisei period, 2017. 6th sheet showing addition of color over mezzotint design; ink and color on paper, edition 2/10, 17 3/4 x 14 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2f

"Hokusai Kimono" In-Process Print No. 7 Final, 2017. 7th (final) sheet showing application of gold over color mezzotint; ink, color and gold leaf on paper, edition 2/10, 17 3/4 x 14 3/4 in. Gift of Elizabeth D. Moyer & Michael C. Powanda. 2017:23.2g

Four Elements: Earth, Fire, Air, Water, Heisei period, 2017. Mezzotint (in four panels); ink on paper, edition 6/70, 29 5/8 x 72 in. Purchase of Japanese art in memory of Dick Easley with donations from Ina Asim, Robert Carolan & Kathleen Wiley, Deborah Casey & John Witte, Joan Claffey & Anthony Meyer, James Earl and Louise Bishop, Eric & Nancy Corneliussen, Mathews & Sondra Fish, Greg Fitz-Gerald & Susan Cox, Mari & Mark Dembrow, Jill Hartz & Richard Herskowitz, Cecelia & Ronald Head, Andrea & Ted Heid, Adriana Huyer & Robert Smith, Esther Jacobson-Tepfer & Gary Tepfer, Kazuko & Bong Hyuk Kay, Sherrill Kirchoff, Anne Rose Kitagawa & Ian Coleman, John & Kathy Kitagawa, Calvin & Yi-Hua Lin, Helen & Yto Lin, Eugene Liu, Asako Matsumoto, Glenn May & Helen Liu, Duane & Maureen Mayhew, John & Mary Meacham, Ken McClain & Maria Bolanos-McClain, Larry & Laree Morgenstern, Dale & Connie Mueller, James & Jennifer Newton, Alice Parman, Karen & Richard Pfunder, Chingling & Joel Reed, George & Gwen Rhoads, Frank Rossini, Linda & Martin Sage, Ms. Deidre & Dr. Clinton Sandvick, Ronald Saylor & Pamela Whyte, Howard & Marvy Schuman, Elizabeth Search & Charles Search, Jr., John & Dene Sihler, Craig Starr & Sandy Sheetz, Christina Svarverud, The Taiwanese Association of Eugene, Oregon, Phillis & Mitch Temple, James & Barbara Walker, Douglas & Jean Walker, Akiko & Glynne Walley, Charles & Leslie Wright, Tsuili Wu. 2017:30.1a-d

HAN Guangxu, Chinese, b. 1943. *The Military and Civilians Are of One Family (Junmin yi jiaqin)*, New Year Picture (*Nianhua*), People's Republic of China, n.d. Lithograph; ink and color on paper, 25 x 12 3/8 in. Museum Purchase. 2016:36.14

HIROSHIMA Kohō, Japanese, 1889-1951. *Female Traveler in Moonlight*, Shōwa period (1926-89). *Shinhanga* woodblock print in *hashira-e* format; ink and color on paper, 14 5/8 x 3 1/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.18

Girl Tying Poem on Cherry Branch, Shōwa period (1926-89). *Shinhanga* woodblock print in *hashira-e* format; ink and color on paper, 14 3/4 x 3 1/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.19

Heron on Tree Branch, Shōwa period (1926-89). *Shinhanga* woodblock print in *hashira-e* format; ink and color on paper, 13 1/2 x 3 1/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.20

ISODA Koryūsai, Japanese, 1735-1790. *Taira no Koremochi*, from the series *Fashionable Parodies of Bravery in Love (Fūryū mitate iro buyū)*, Edo period, circa 1770-72. *Ukiyo-e* woodblock print in vertical *chūban* format; ink and color on paper, 9 3/4 x 7 5/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.5

KAKEI Goro, Japanese, b. 1930. *Untitled*, n.d. Monochrome lithograph print on handmade paper, 21 x 15 in. Gift of the Estate of Richard E. Bartow. 2016:50.14

KATSUSHIKA Hokusai, Japanese, 1760-1849. *Oniwaka (Benkei) and Bell*, Edo period, late 19th century. Detached *ukiyo-e* woodblock-printed book illustration; ink on paper, 10 3/4 x 8 7/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.21

Octopus and Fishermen, from *Excellent Paintings at a Glance (Shuga ichiran)*, Edo period, 1818. Detached *ukiyo-e* woodblock-printed book illustration; ink and light color on paper, 9 3/4 x 7 1/8 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.22

Drawing Fuji from Life (Shashin no Fuji), from *One Hundred Views of Mount Fuji (Fugaku hyakkei)* Vol. 2, Edo period, 1835. Detached *ukiyo-e* woodblock-printed book illustration; ink and light color on paper, 9 3/4 x 7 1/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.23

KIKUKAWA Eizan, Japanese, 1787-1867. *Courtesan of the Tamaya*, from the series *Comparison of the Famous Flowers of the Pleasure Quarters (Seirō meika awase)*, Edo period, circa 1809-13. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 1/8 x 9 3/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.1

KITAGAWA Utamaro, Japanese, circa 1753-1806. *Landscape with Poem*, Edo period, early 19th century. Detached *ukiyo-e* woodblock-printed book (*ehon*) illustration; ink and color on paper, 8 1/4 x 6 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.14

KITAGAWA Utamaro II, Japanese, active ? - 1831. *Courtesan Tagasode of the Tamaya*, Edo period, early 19th century. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 15 x 9 3/4 in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.8

KUSAKA Kenji, Japanese, b. 1936. *Project 68-9*, Shōwa period, 1968. Woodblock print; ink and color on paper, edition 33/40, 19 1/8 x 24 1/4 in. Gift of Dick Easley & H-P Lin. 2016:51.7

LUO Gongliu, Chinese, 1916-2004. *Tunnel Warfare (Didao zhan)* after an oil painting, People's Republic of China, n.d. (after 1951). Lithograph; ink and color on paper, 12 5/8 x 15 in. Museum Purchase. 2016:36.11

MIZUNO Toshikata, Japanese, 1866-1908. *Private Harada Jūkichi Opens the Hyeonmu Gate from within the Fort at Pyongyang*, Meiji period, 1894. Woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 x 27 3/4 in. Gift of Dick Easley & H-P Lin. 2016:51.3a-c

MORI Yoshitoshi, Japanese, 1898-1992. *Seated Fudō Myōō*, Shōwa period, 1981. *Kappazuri* (stencil print); ink and color on paper, edition 3/50, 35 1/2 x 27 1/4 in. Gift of H.P. Lin in Memory of Dick Easley. 2017:20.1

OTA Masamitsu (Gako), Japanese, 1892-1975. *Actor Onoe Baikō as Fujitsubo (Onoe Baikō, Fujitsubo)*, No. 8 from the series *Figures of the Modern Stage in Their Most Famous Roles (Gendai butai geika)*, Shōwa period, circa 1955. *Shinhanga* woodblock print in vertical *ōban* format; ink and color on paper, 16 3/4 x 10 3/4 in. Museum Purchase with funds from a JSMA Academic Support Grant. 2016:37.1

OZEKI Ritsuko, Japanese, b. 1971. *Slough netted tights and one sock*, ed. 2/25, Heisei period, 2000. Intaglio print on paper, 39 ½ x 19 ¾ in. Gift of the Estate of Richard E. Bartow. 2016:50.15

SUZUKI Kanji, Japanese, b. 1921. *Neon*, Shōwa period, circa 1960. Woodblock print; ink and color on paper, edition 35/100, 19 ½ x 14 ⅞ in. Gift of Dick Easley & H-P Lin. 2016:51.6

TANG Muli, Chinese, b. 1947. *Acupuncture Anesthesia Creates Miracles (Zhenma chuang qiji), after an oil painting*, People's Republic of China, n.d. (after 1972). Lithograph; ink and color on paper, 12 ⅝ x 15 in. Museum Purchase. 2016:36.13

TSUKIOKA Kōgyo, Japanese, 1869-1927. *Scene from the Nō Play Abandoned Old Woman (Obasute)*, Taishō period, 1925. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. Gift of Dick Easley & H-P Lin. 2016:51.1

Scene from the Nō Theater, Early 20th century. Woodblock print in horizontal *ōban* format; ink and color on paper, 10 x 15 in. Gift of Dick Easley & H-P Lin. 2016:51.2

TSUKIOKA Yoshitoshi, Japanese, 1839-1892. *Pleasure is This, Evening Cool Under the Moonflower Bower (Tanoshimi wa)*, from the series *One Hundred Aspects of the Moon (Tsuki no hyaku-shi)*, Meiji period, 1886. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 ½ x 9 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.10

Heron Maiden (Sagi musume), from the series *New Forms of Thirty-Six Ghosts (Shinkei sanjūrokkaisen)*, Meiji period, 1889. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 ⅜ x 9 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.11

Moon of Open Moor (Harano no tsuki), from the series *One Hundred Aspects of the Moon (Tsuki no hyaku-shi)*, Meiji period, 1888. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 ⅜ x 9 ⅞ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.9

USHIKU Kenji, Japanese, 1922-2012. *Flower, Big and Small Birds*, Shōwa (1926-1989) or Heisei (1989-present) period. Etching; ink and color on paper, edition 59/125, 19 ⅝ x 12 ½ in. Gift of Dick Easley & H-P Lin. 2016:51.5

UTAGAWA Hirokage, Japanese, active 1855-1865. *Snow in Front of the Official Storehouses (Onkura mae no yuki)*, No. 22 from the series *Comical Views of Famous Places in Edo (Edo meisho dōke zukushi)*, Edo period, 1859. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 ⅝ x 9 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.2

UTAGAWA Hiroshige, Japanese, 1797-1858. 20th-century Copy of: *View of the Whirlpools at Awa (Awa Naruto no fūkei)*, from an untitled series of three triptychs, Original edition: Edo period, 1857. *Ukiyo-e* woodblock printed vertical *ōban* triptych; ink and color on paper, 15 x 31 ⅜ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.12

Man Falls through Litter (Kago) while Bearers Laugh, Edo period (1615-1868). Detached *ukiyo-e* woodblock-printed book illustration; ink and color on paper, 8 ⅜ x 5 ⅜ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.15

Bearer Carrying Man across Stream, Edo period (1615-1868). *Ukiyo-e* woodblock print in *tanzaku* format; ink and color on paper, 12 ⅞ x 2 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.16

Seacoast at Kubota in Awa Province (Bōshū Kubota no kaigan), from the series *Thirty six Views of Mount Fuji (Fuji sanjūrokkei)*, Edo period, 1858. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 ¼ x 9 ⅝ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.3

Ishibe: Guests at the Inn (Ishibe, ryosha tomarikyaku), No. 52 from the series *Famous Sights of the Fifty three Stations (Gojūsan tsugi meisho zue) [also known as the Vertical Tōkaidō]*, Edo period, 1855. *Ukiyo-e* woodblock print in vertical *ōban* format; ink

and color on paper, 13 ⅜ x 8 ¾ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.4

UTAGAWA Kuniaki II, Japanese, 1835-1888. *Saigō Takamori Saying Goodbye to the Family (Saigō Takamori kazoku ribetsu no zu)*, Meiji period, 1877. Woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 ⅞ x 27 ¾ in. Museum Purchase with funds from a JSMA Academic Support Grant. 2016:39.2a-c

UTAGAWA Kunisada (Toyokuni III), Japanese, 1786-1865. *Yoshida Senshi (Yoshida Senshi)*, Edo period, circa 1838. *Ukiyo-e* woodblock printed vertical *ōban* triptych; ink and color on paper, 14 x 28 ¼ in. Museum Purchase (with funds from a JSMA Academic Support Grant). 2016:37.2

UTAGAWA Kuniyoshi, Japanese, 1797-1861. *Night Attack on the Yamaki Mansion, When Yoritomo First Raised His Banner (Yoritomo hata age, Yamaki no yakata youchi no zu)*, Edo period, 1854. *Ukiyo-e* woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 ½ x 29 ⅝ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.13

Ōiko, from the series *Lives of Wise and Heroic Women (Kenjo reppu den)*, Edo period, circa 1841-42. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 ¾ x 9 ⅝ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.6

UTAGAWA Yoshimune II (Arai Toshiyuki), Japanese, 1863-1941. *Sakuma Morimasa Trudging through a Snowy Ravine*, from the series *Sixty-Six Snow Stories (Zensetsu rokurokudan)*, Meiji period, 1892. *Ukiyo-e* woodblock print in vertical *ōban* format; ink and color on paper, 14 ⅞ x 9 ¼ in. (paper). Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.7

YOSHIDA Chizuko, Japanese, 1924-2017. *Butterflies at Midday*, n.d. Photoetching and color woodblock print; ink and color on paper, edition 50/50, 26 x 19 ⅝ in. Gift of Dick Easley & H-P Lin. 2016:51.8

YOSHIMOTO Gessō, Japanese, 1881-1936. *Chicken Coop*, Shōwa period, circa 1931. *Shinhang* woodblock print in *hashira-e* format; ink and color on paper, 13 ¼ x 3 ½ in. Gift of Dr. Don E. and Carol Steichen Dumond. 2016:40.17

YŌSHŪ Chikanobu (Hashimoto Chikanobu), Japanese, 1838-1912. *Lieutenant Commander Tachimi Leading the Japanese Army at Pyongyang*, Meiji period, 1895. Woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 ½ x 28 in. Gift of Dick Easley & H-P Lin. 2016:51.4a-c

Crowds in Nakanomachi in the Shin Yoshiwara at Plum Blossom Time, Meiji period, 1888. Woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 ⅝ x 28 in. (paper). Gift of Spring 2017 JSMA Japan Tour travelers Jim & Barbara Walker, Michael Powanda & Elizabeth Moyer, Bart Poston, Mona Meeker and Jill Hartz in honor of Anne Rose Kitagawa. 2017:19.1a c

ASIAN: PAINTING

ZHU Cheng, Chinese, 1826-1900. *Crane and Pine Tree*, Qing dynasty, 1881. Fan painting mounted as a hanging scroll; ink and color on paper, 56 x 24 in. Gift of Dick Easley & H-P Lin. 2016:51.9

ASIAN: SCULPTURE

LEE Hoon, Korean, b. 1967. *In contemporary art, does 'Regression of Subject', discoursed especially after postmodernism, have any correlation with 'The Craftsman' (Sennett, 2008) as subject?*, 2017. Porcelain, stoneware, decals, luster, annealed wire, rubber bands & mixed media; hand building & slip casting; multiple firings (cone 9, 7, 018), 10 ½ x 7 ¾ x 6 in. (variable). Gift of LEE Hoon. 2017:13.1

INCOMING LOANS

Njideka Akunyili Crosby, Nigerian, b. 1983. *Thread*, 2012. Acrylic, charcoal, pastel, color pencils and Xerox transfers on paper, 52 x 52 in. Peterson Family Collection. L2017:68.1

Josef Albers, German, 1888-1976. *Study for Homage to the Square: RI d4*, 1970. Oil on Masonite, 16 x 16 in. Private Collection, California. L2017:50.1

Ruth Asawa, American, b. 1926. *Untitled (S.467, Hanging Four Lobed Continuous Form with a Sphere in the Second Lobe)*, 1951. Brass wire, 58 x 14 x 14 in. Collection of Gina and Stuart Peterson. L2016:111.1

Jean-Michel Basquiat, American, 1960-1988. *Untitled*, 1981. Acrylic and oilstick on paper mounted on fiberglass, 46 ½ x 45 ¼ in. Private Collection. L2016:113.1

Untitled, 1982. Likely Oilstick and wax crayon on paper 30 ¼ x 22 ¼ in. Private Collection. L2016:127.1

Masonic Lodge, 1983. Acrylic and oilstick on canvas, 86 x 77 ¼ in. From the collection of Gospel of Thomas. L2016:164.1

Untitled, 1982. Oilstick and wax crayon on paper, 30 x 22 in. Private Collection. L2017:9.1

Lynda Benglis, American, b. 1941. *Baby Planet*, 1969. Poured pigmented latex, 1 ½ x 110 x 24 in. Private Collection. L2016:176.1

Wallace Berman, American, 1926-1976. *A1 Male Ear*, 1964. Verifax collage on board, 47 x 49 in. Private Collection, Los Angeles. L2016:123.1

Pierre Bonnard, French, 1867-1947. *Nu à la mule verte*, 1927. Oil on canvas, 55 ⅞ x 31 ⅞ in. Private Collection. L2016:128.1

Michaël Borremans, Belgian, b. 1963. *Shimmy*, 2016. Oil on canvas, 79 x 48 in. Private Collection. L2016:125.2

Mark Bradford, American, b. 1961. *No Time to Expand the Sea*, 2014. Mixed media on canvas, 102 x 144 in. Pamela J. Joyner and Alfred J. Giuffrida. L2016:107.1

Maquan, 2015. Mixed media on canvas, 60 ¼ x 48 ¼ in. Peterson Family Collection. L2016:208.1

Untitled Pink (SFMOMA Benefit), 2016. Mixed media on canvas, 60 x 48 in. Private Collection. L2016:68.1

Joe Bradley, American, b. 1975. *Untitled, 2013*, 2013. Oil on canvas, 89 x 76 in. Private Collection. L2016:165.1

Daniel Buren, French, b. 1938. *Variable Forms Painting*, July 1966. Paint on orange and white striped cotton canvas, 84 ¼ x 70 ¼ in. Private Collection. L2016:157.4

Alexander Calder, American, 1898-1976. *Untitled*, c. 1956. Painted metal, 12 in. x 11 in. Peterson Family Collection. L2017:68.2

Anthony Caro, English, 1924-2013. *Flats*, Executed in 1964. Painted steel, 37 x 92 ½ x 120 in. Private Collection. L2016:202.1

Enrico Castellani, Italian, b. 1930. *Superficie Rossa*, 1998. Acrylic on canvas, 27 ½ x 23 ½ in.; Framed: 33 ¾ x 29 ¾ in. Private Collection. L2017:51.1

Marc Chagall, French, born Belarus, 1887-1985. *Les amoureux au bouquet*, 1948-1950. Oil on canvas, 13 x 9 ⅝ in. Private Collection. L2015:125.12

Le peintre à la Tour Eiffel, 1965-70. Oil on hardboard, 13 x 9 ½ in. Private Collection. L2015:125.2

Sur le divan, 1930-35. Oil on plywood, 14 ⅞ x 10 ⅝ in. Private Collection. L2015:125.4

Nu vert au village, ca.1980. Oil and China ink on canvas, 13 x 10 ⅝ in. Private Collection. L2015:125.5

Le violoniste a la casquette, ca. 1970. Oil on canvas board, 13 x 10 ⅝ in. Private Collection. L2015:125.6

Devant la maison rouge, ca. 1965. Oil on plywood, 9 ⅞ x 14 ¾ in. Private Collection. L2015:125.8

Lecuyere au visage rouge, ca. 1960. Oil on canvas, 16 ⅝ x 13 in. Private Collection. L2015:125.9

Dan Colen, American, b. 1979. *Barefooted*, 2014. Steel studs on canvas, 105 x 85 in. Private Collection. L2016:172.1

Robert Colescott, American, 1925-2009. *Homage to Delacroix: Liberty Leading the People*, 1976. Acrylic on canvas, 84 x 108 in. Collection of Arlene and Harold Schnitzer. L2016:129.2

George Condo, American, b. 1957. *Orange and Green Diagonal Portrait*, 2016. Acrylic, oil and oil pigment stick on canvas, 85 x 83 in. Private Collection. L2016:125.1

Purple and Green Diagonal Portrait, 2016. Acrylic and oil pigment stick on canvas, 84 x 82 in. Private Collection. L2016:169.2

Female Portrait Composition, 2008. Oil on canvas, 72 x 60 in. Peterson Family Collection. L2016:208.2

Smiling Female, 2008. Oil on canvas, 80 x 80 in. Peterson Family Collection. L2016:208.5

Multicolored Diagonal Portrait, 2016. Acrylic and oil pigment stick on canvas, 85 $\frac{7}{8}$ x 83 $\frac{3}{4}$ in. Private Collection. L2016:96.4

John Currin, American, b. 1962. *Blue Bella*, 2016. Oil on canvas, 17 $\frac{1}{8}$ x 14 x $\frac{7}{8}$ in. Peterson Family Collection. L2016:208.6

ZHU Daoping, Chinese, b. 1949. *Seashore*, Hanging scroll; ink and light color on goldflecked paper, 13 x 17 $\frac{1}{2}$ in. Loan from Lijin Collection: J. Sanford & Vinie Miller. L2016:177.1

Giorgio De, Italian, 1888-1978. *Il Sogno di Tobia (The Dream of Tobias)*, 1917. Oil on canvas, 23 $\frac{1}{4}$ x 19 $\frac{1}{4}$ in. Private Collection. L2017:60.1

Willem De Kooning, Dutch American, 1904-1997. *Untitled XVIII*, 1984. Oil on canvas, 88 x 77 in. Private Collection. L2016:103.3

Woman in Landscape XI, 1968. Oil on paper mounted on board, 24 x 19 $\frac{1}{8}$ in.; 31 x 26 $\frac{1}{4}$ x 1 $\frac{3}{8}$ in. framed. Private Collection. L2017:28.2

Richard Diebenkorn, American, 1922-1993. *Untitled (Albuquerque)*, c. 1951. Oil on canvas, 56 $\frac{1}{2}$ x 45 $\frac{3}{8}$ in. Private Collection. L2017:22.2

Urs Fischer, Swiss, b. 1973. *Question?*, 2016. Aluminum panel, aramid honeycomb, two-component polyurethane adhesive, two-component epoxy primer, galvanized steel rivet nuts, acrylic primer, gesso, acrylic ink, acrylic silkscreen medium, acrylic paint, oil medium, 96 x 76 $\frac{3}{4}$ x $\frac{7}{8}$ in. Private Collection. L2016:174.2

Helen Frankenthaler, American, 1928-2011. *Untitled*, 1968. Acrylic on canvas, 40 $\frac{1}{4}$ x 44 $\frac{1}{4}$ in. Private Collection. L2016:190.2

Jade, 1976. Acrylic on canvas, 44 $\frac{1}{2}$ x 41 $\frac{1}{2}$ in. Private Collection. L2016:190.3

When the Snow Melts, 1975. Acrylic on canvas, 70 $\frac{1}{2}$ x 169 in. Private Collection. L2016:93.1

Scene with Nude, 1952. Oil on charcoal on sized, primed canvas, 42 $\frac{3}{4}$ x 50 $\frac{3}{4}$ in. Private Collection. L2017:22.1

Winter Shore, 1980. Acrylic on canvas, 29 $\frac{3}{4}$ x 55 in. Private Collection. L2017:28.1

Theaster Gates, American, b. 1973. *Bank Bond #912*, 2013. Marble, 6 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in.; edition 45/100. Private Collection. L2016:109.3

Bank Bond #911, 2013. Marble, 6 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in.; edition 45/100. Private Collection. L2016:109.4

Adrian Ghenie, Romanian, b. 1977. *Untitled*, 2009. Acrylic on canvas, 19 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in. Collection of Gina and Stuart Peterson. L2016:163.2

Alberto Giacometti, Swiss, 1901-1966. *Grande Figure*, 1946. Bronze, 77 x 9 x 12 $\frac{3}{8}$ in. Private Collection. L2016:173.1

Diego Giacometti, Swiss, 1902-1985. *Lampe aux feuilles et oiseaux (a pair)*, Conceived and executed c. 1975 by request of Serge Matta. Bronze, H: 17 $\frac{3}{8}$ in. each. Private Collection. L2017:7.2ab

Mark Grotjahn, American, b. 1968. *Untitled (New Capri XXXV 47.46)*, 2016. Oil on cardboard, 32 x 25 in. Private Collection. L2016:174.1

Untitled (Full Color Butterfly 47.77), 2016. Color pencil on paper, 84 $\frac{3}{4}$ x 47 in. Private Collection. L2016:174.4

Untitled (TBD), 2016. Oil on cardboard, 28 x 22 in. Private Collection. L2016:189.1

Untitled (New Capri XXXII 47.43), 2016. Oil on cardboard, 38 x 30 in. Private Collection. L2016:189.2

Untitled (Capri 48.12), 2016. Oil on cardboard, 38 x 30 in. Private Collection. L2017:16.3

Untitled (Capri 48.24), 2016. Oil on cardboard, 38 x 30 in. Private Collection. L2017:16.4

Untitled (Butterfly with Eyes, CR, SL, LY, CY and Cream 746), 2008. Color pencil on paper, 71 $\frac{3}{4}$ x 47 $\frac{3}{4}$ in. Private Collection. L2017:4.1

Frans Hals, Dutch. *Portrait of an Old Woman*, n.d. Oil on canvas, a fragment, 15 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in. Loren Schlachet Collection. L2016:97.2

Kazunori HAMANA, Japanese, b. 1969. *Untitled*, Heisei period (1989-present), ca. 2015. Ceramic, 18 x 27 x 23 $\frac{1}{2}$ in. Loan from John Bloch. L2016:122.1

David Hammons, American, b. 1943. *Throwing Up a Brick*, 1998. Graphite and dirt on paper with three bricks, Overall: 132 x 49 $\frac{1}{2}$ x 20 $\frac{3}{4}$ in. Private Collection. L2016:96.3

Damien Hirst, British, b. 1965. *Beautiful Leonardo DiCaprio Looking Painting*, 2016. Household gloss on canvas, 111.6 x 84 in. Private Collection. L2016:174.5

Mildred Howard, American, b. 1945. *Millennials & XYZ #XIV*, 2014. Monoprint/digital on collaged found papers, Sheet: 20 $\frac{1}{2}$ x 15 in. Collection of Jordan D. Schnitzer (HIPM). L2016:121.3

Millennials & XYZ #XII, 2014. Monoprint/digital on collaged found papers, Sheet: 20 $\frac{1}{2}$ x 15 in. Collection of Jordan D. Schnitzer (HIPM). L2016:121.4

Millennials & XYZ #VI, 2014. Monoprint/digital on collaged found papers, Sheet: 20 $\frac{1}{2}$ x 15 in. Collection of Jordan D. Schnitzer (HIPM). L2016:121.5

Jasper Johns, American, b. 1930.

Untitled, 1983. Monotype printed from four Lexan plates on Arches 88 paper, 36 $\frac{3}{8}$ x 96 $\frac{1}{4}$ in. Private Collection. L2016:168.1

Untitled, 2012. Monotype on Kurotani Kozo paper, 36 $\frac{1}{4}$ x 24 $\frac{3}{8}$ in. Private Collection. L2016:168.2

Momoyama, 2012. Monotype with an etching on Kurotani Kozo paper, 36 x 24 $\frac{1}{2}$ in. Private Collection. L2016:169.1

Rashid Johnson, American, b.

1977. *The Long Dream*, 2014. Burned red oak flooring, black soap, wax, spray enamel, vinyl, steel, bamboo, shea butter, books, plants, mirrored planter, 133 $\frac{7}{8}$ x 140 $\frac{1}{4}$ x 16 $\frac{1}{4}$ in. Private Collection. L2016:109.1

Martin Kippenberger, German,

1953-1997. *Untitled*, 1996. Oil on canvas, 50 x 42 $\frac{1}{8}$ x 2 $\frac{3}{8}$ in. Private Collection. L2016:191.1

Paul Klee, Swiss, 1879-1940.

Hauptszene aus dem Ballet "Der falsche Schwur", 1922. Watercolor and pencil on paper laid down by the artist on board, 18 $\frac{7}{8}$ x 12 $\frac{3}{8}$ in. Private Collection. L2017:20.1

Jeff Koons, American, b. 1955.

Pluto and Proserpina, 2010-13. Mirror-polished stainless steel with transparent color coating, 129 x 65 $\frac{3}{4}$ x 56 $\frac{3}{8}$ in. Collection of Gina and Stuart Peterson. L2016:111.4

KUROSAKI Yoshisuke, Japanese,

1905-1984. *Propaganda Chutes-and-Ladders (E-sugoroku) Game "Let's Play Soldier Board Game: New Year's Supplement to Second Grader: An Educational Magazine,"* Shōwa period (1926-89), 1940. Lithograph; ink and color on paper, 21 $\frac{1}{2}$ x 30 in. Anonymous Loan. L2016:137.1

Andre Lansky, Le Duel a Lame

Blanche, 1964. Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ in. Private Collection. L2015:125.16

Les habits du clown, 1962. Oil on canvas, 28 $\frac{3}{4}$ x 39 $\frac{3}{8}$ in. Private Collection. L2015:125.17

Décision prise à minuit, 1957. Oil on canvas, 38 $\frac{3}{8}$ x 57 $\frac{1}{8}$ in. Private Collection. L2015:125.18

LEE Ufan, Korean, b. 1936. *From Point*, 1979. Oil on canvas, 63 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in. Private Collection. L2015:86.1

From Line, 1980. Glue and mineral pigment on canvas, 63 $\frac{7}{8}$ x 51 $\frac{1}{2}$ in. Private Collection. L2016:167.2

Steven Young LEE, Korean-

American, b. 1975. *Blue Vase with Scale Pattern*, 2013. Porcelain, cobalt inlay, glazes, 24 x 12 x 12 in. Loan from the Collection of Arlene and Harold Schnitzer. L2017:29.1

Vase with Lotus Pattern, 2013. Porcelain, white slip, glazes, 24 x 12 x 12 in. Loan from the Collection of Arlene and Harold Schnitzer. L2017:29.2

LEE Chun-Yi, Chinese, b. 1965 in Kaohsiung (Gaoxiang), Taiwan. *Mao Zedong Landscape*, 2014(?). Ink on paper, framed: 39 x 64 in.; paper: 29 $\frac{1}{2}$ x 47 $\frac{1}{4}$ in. Loan from the Lijin Collection: J. Sanford and Vinie Miller. L2017:65.1

Fernand Léger, French, 1881-1955.

Femme portant une statuette, 1925. Oil on canvas, 25 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in. Private Collection. L2016:185.1

Roy Lichtenstein, American, 1923-

1997. *Reflections: Portrait of a Duck*, 1989. Oil and Magna on canvas, 50 $\frac{1}{8}$ x 60 $\frac{1}{8}$ in. Private Collection. L2016:180.1

Reflections: Portrait of a Duck, 1989. Oil and Magna on canvas, 50 $\frac{1}{8}$ x 60 $\frac{1}{8}$ in. Private Collection. L2017:21.1

Glenn Ligon, American, b. 1960.

Double America 2, 2014. Neon and paint, 48 x 145 x 3 in.; ed. 2/3 with 2AP. Private Collection. L2016:109.2

Self Portrait at Eleven Years Old, 7/20, 2004. Cotton base sheet with stenciled pulp painting, sheet: 36 x 30 in.; framed: 40 x 34 in. Collection of the Jordan Schnitzer Family Foundation. L2016:121.1

Narratives (Disembark), edition PPI, 1993. Etching, sheet: 28 x 21 in. each (nine total). Collection of Jordan D. Schnitzer. L2016:121.2ai

LO Fong Shen, Chinese, Taiwan, b. 1937. *Frozen Creek*, Hanging scroll; ink and light color on paper, 28 $\frac{1}{2}$ x 18 in. Loan from Lijin Collection: J. Sanford & Vinie Miller. L2016:177.2

Heinz Mack, German, b. 1931. *Ohne Titel*, 1959. Synthetic resin on canvas, 83 $\frac{1}{2}$ x 51 $\frac{1}{8}$ in. Private Collection. L2016:192.1

Agnes Martin, American, 1912-2004. *Untitled #11*, 1995. Acrylic and graphite on canvas, 60 x 60 in. Private Collection. L2016:115.1

Untitled #1, 1994. Acrylic and graphite on canvas, 60 $\frac{1}{8}$ x 60 $\frac{1}{8}$ in. Private Collection. L2016:115.2

Untitled #5, 2003. Acrylic and graphite on canvas, 60 x 60 in. Private Collection. L2016:167.1

Joan Miro, Spanish, 1893-1983.

Painting (Figures and Constellations), 1949. Oil on canvas, 28 $\frac{3}{4}$ x 36 $\frac{1}{4}$ in. Private Collection. L2017:58.1

Joan Mitchell, American, 1925-

1992. *Noon*, 1969. Oil on canvas, 103 x 79 in. Private Collection. L2016:114.1

Untitled, 1973. Oil on canvas, 31 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. Private Collection. L2016:114.2

Amedeo Modigliani, Italian, 1884-

1920. *Madame Hanka Zborowska*, 1917. Oil on canvas, 21 $\frac{3}{8}$ x 15 $\frac{1}{8}$ in. Anonymous. L2016:117.1

Nu Couché au Coussin Bleu, 1916. Oil on canvas, 23 $\frac{3}{4}$ x 36 $\frac{1}{4}$ in. Private Collection. L2017:36.1

Henry Spencer Moore, British,

1898-1986. *Working Model for Reclining Figure: Bone Skirt*, Conceived in 1977-79 and cast in 1979. Bronze, Length: 27 in. Private Collection. L2016:94.1

Robert Motherwell, American,

1915-1991. *Open No. 16 in Ultramarine with Charcoal Line*, 1968. Acrylic and charcoal on canvas, 99 $\frac{1}{2}$ x 186 $\frac{1}{2}$ in. Private Collection. L2016:124.1

NARA Yoshitomo, Japanese, b.

1959. *Wounded*, Heisei period, 2014. Acrylic and collage on canvas, 47 $\frac{1}{4}$ x 43 $\frac{1}{4}$ in. Private Collection. L2016:118.1

Isamu NOGUCHI, American, 1904-

1988. *Untitled*, 1986. Swedish granite, Overall: 72 $\frac{1}{4}$ in. Private Collection. L2016:171.1

Albert Oehlen, German, b. 1954.

Untitled (Baum 60), 2015. Oil on Dibond, 98 ½ x 98 ½ in. Peterson Family Collection. L2017:48.1

PAIK Nam June, Korean, 1932-

2006. *Untitled [Video Image of Merce Cunningham and John Cage]*, Republic of Korea (1945-present), n.d. Screen print; ink and color on canvas, 38 x 55 ¼ in. Loan from the Collection of Ryo Toyonaga & Alvin Friedman-Kien. L2016:166.1

Raymond Pettibon, American, b.

1957. *No Title (Manhattan rising, advancing...)*, 2010. Ink and acrylic on paper, Framed: 62 ½ x 121 ½ x 3 ¼ in.; Paper: 59 x 118 in. Private Collection. L2017:15.1

Francis Picabia, French, 1879-1953.

Lampe, ca. 1923. Watercolor, brush, and India ink and pencil on paper, 24 ¾ x 18 ⅝ in. Private Collection. L2016:203.1

Pablo Picasso, Spanish, 1881-1973.

Le Peintre, 10 March 1963, 1963. Oil on canvas, 24 x 19 in. Private Collection. L2015:131.1

Buste de Femme, 1953. Oil on canvas, 24 x 19 ⅞ in. Collection of Gina and Stuart Peterson. L2016:111.2

Homme et Femme I, 1971. Oil on canvas, 45 ¾ x 35 in. From the collection of Gospel of Thomas. L2016:164.2

Femme la Main sur une Cle (Dora Maar), 1938. Oil on canvas, 40 x 31 in. Private Collection. L2017:58.2

Richard Prince, American, b. 1949.

Untitled (Cowboy), 2012. Inkjet and acrylic on canvas, 66 ¾ x 40 in. Collection of Gina and Stuart Peterson. L2016:111.3

Silhouette Cowboy, edition: 1/2, 1998/1999. Ektacolor photograph, 59 ¼ x 83 ¼ x 2 in. (framed). Private Collection. L2016:157.1

Free Love #241, 2015. Ink jet, acrylic and oil stick on canvas, 74 ½ x 58 ½ in. Private Collection. L2016:96.2

Man Ray, American, 1890-1976.

Portrait of a Tearful Woman, 1936. Handcolored gelatin silver print, mounted on card, 9 x 6 ½ in. image and sheet; 12 ⅝ x 9 ⅝ in. mount. Private Collection. L2017:60.2

Gerhard Richter, German, b. 1932.

Gray/Grau (3481), 1973. Oil on canvas, 98 ½ x 78 in. Private Collection. L2016:115.4

Grau, 1974. Oil on canvas, 40 x 37 ¾ in. Private Collection. L2016:157.2

921-3 STRIP, 2011. Digital print on paper mounted between aluminum and Perspex (Diasec), 78 ¾ x 173 ¼ in. Private Collection. L2016:157.3

Fünfzehn Farben (Fifteen Colors), 1966/1996. Enamel on canvas, 78 ¾ x 51 ⅞ in. Private Collection. L2016:157.6

Abstraktes Bild, 1991. Oil on wood, 37 ⅝ x 39 ⅝ in. Collection of Gina and Stuart Peterson. L2016:163.3

Abstraktes Bild (6085), 1986. Oil on canvas, 32 ¼ x 26 ⅜ x ¾ in. Peterson Family Collection. L2016:208.3

GRAT (5), 1989. Oil on canvas, 24 ½ x 32 ¼ in. Private Collection. L2017:63.1

Rembrandt van Rijn, Dutch, 1606-

1669. *The Street Musician*, n.d. Black chalk, with gray wash added by a later hand, 5 ⅝ x 4 ⅝ in. Loren Schlachet Collection. L2016:97.1

Georges Rouault, French, 1871-

1958. *Brigitte (Profile de Femme – La Fille du Cirque)*, 1939. Oil on canvas, 24 x 19 ⅝ in. Private Collection. L2015:125.13

Edward Ruscha, American, b.

1937. *Crescent Heights Becomes Laurel Canyon*, 2000. Acrylic on linen, 18 ⅞ x 20 ⅞ in. Private Collection. L2016:190.1

Wolves, 1973. Gunpowder on paper, 7 ½ x 28 ½ in. (approx. 10 x 31 ½ in. framed). Private Collection. L2016:96.1

Alpha Wolf, 2016. Acrylic on canvas, 74 x 84 in. Private Collection. L2017:3.1

Robert Ryman, American. *Series #4 (White)*, 2004. Oil on canvas, 78 x 78 in. Private Collection. L2016:126.1

Sean Scully, American, b. 1945.

DORIC 9.20.16, 2016. Pastel on paper, 40 x 60 in. Private Collection. L2017:42.1

Frank Stella, American, b. 1936.

Untitled, 1960. Oil on canvas, 12 ⅞ x 12 ⅞ in. Private Collection. L2016:103.2

Untitled (Concentric Squares), 1974.

Alkyd on canvas, 80 ½ x 80 ½ in. Private Collection. L2016:157.5

Rudolf Stingel, Italian, b. 1956.

Untitled, 2016. I: Oil and enamel on linen, II: Oil and enamel on canvas, III: Oil and enamel on canvas, 95 x 76 x 2 in. each. Collection of Gina and Stuart Peterson. L2016:163.1

Hank Willis Thomas, American,

b. 1976. *Intentionally Left Blanc*, 2012. Screen print on retroreflective paper, 61 x 41 x 1.8 in. Loan courtesy of KADIST (Paris & San Francisco). L2016:120.1

I Am A Man, 2013. Liquitex on canvas, 72 x 48 in. Loan courtesy of KADIST (Paris & San Francisco). L2016:120.2

Rosemarie Trockel, German. *Made In Western Germany*, 1987. Knitted wool, 98 ½ x 71 in. Private Collection. L2016:96.5

Oleg Tselkov. *Three Figures and Landscape*, 2001. Acrylic on canvas, 35 x 57 ½ in. Private Collection. L2016:85.1

Cy Twombly, American, 1928-2011.

Untitled, 1971. Oilbased house paint and wax crayon on paper, 27 ½ x 39 ⅞ in. Private Collection. L2016:157.7

Untitled, 1961-1963. Crayon, colored pencil, graphite, and ballpoint pen on paper, 19 ½ x 27 ½ in., framed: 29 ⅝ x 37 x ⅝ in. Private Collection. L2016:182.1

Unknown, French. *Virgin and Child*, 14th century. Limestone with traces of polychromy, Overall: 26 x 9 ¼ x 7 in.; sleeved hole for pin in bottom: ½ x 3 ¼ in. Lent by The Metropolitan Museum of Art, Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917 (Metropolitan Museum cat. no. 17.120.1). L2016:81.2

Seated Virgin & Child, 13001325. Ivory, stain, Overall: 7 $\frac{3}{4}$ x 4 x 3 $\frac{3}{4}$ in. Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.213). L2016:81.3

Diptych with Scenes from the Life of Christ, 14th century. Ivory with traces of polychromy and metal mounts, Overall (opened): 6 $\frac{5}{8}$ x 8 $\frac{1}{2}$ x $\frac{1}{2}$ in.; Overall (closed): 6 $\frac{5}{8}$ x 4 $\frac{1}{4}$ x $\frac{7}{8}$ in.; each wing: 6 $\frac{5}{8}$ x 4 $\frac{1}{8}$ x $\frac{1}{2}$ in. Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.255). L2016:81.4

Unknown, Italian. *Censer*, 15th century. Coppergilt, champlévé enamel, Overall: 8 $\frac{3}{4}$ x 4 $\frac{1}{2}$ in. Lent by The Metropolitan Museum of Art, Rogers Fund, 1910. L2016:81.1

Reliquary, 16th century. Coppergilt, Overall: 15 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in. Lent by The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.2108). L2016:81.5

Unknown, Japanese. “*Mirror of the Hand*” (*Tekagami*) *Album of Calligraphy*, Calligraphic fragments dating from the Nara (710-794) through Edo (1615-1868) periods; album compiled ca. 1750. Fragments pasted into a double-sided accordion-fold album; ink, color, gold, and silver on paper, 15 $\frac{3}{4}$ x 10 $\frac{3}{4}$ x 4 $\frac{1}{4}$ in. University of Oregon Special Collections. L2016:138.1

UTAGAWA Hiroshige III (Shigemasa), Japanese, 1842-1894. *Famous Place of Tokyo, Shimizudo at Ueno Park: Cherry Blossoms* (*Tokyo meisho Ueno Kōen Shimizudō hanazakari no shinkei*), Meiji period, 1880. Woodblock-printed vertical *ōban* triptych; ink and color on paper, 14 $\frac{1}{4}$ x 29 in. Private Collection. L2016:131.1

Vincent Van Gogh, Dutch, 1853-1890. *People Sitting on a Bench in Bezuidenhout, the Hague*, 1882. Watercolor heightened with gouache on paper, 10 $\frac{3}{4}$ x 15 in. Anonymous. L2017:59.1

Jan Josefsz. van Goyen, Dutch, 1596-1656. *River Landscape with Fishermen and Men Repairing a Boat before a House*, 1651. Oil on panel, 29 $\frac{3}{4}$ x 42 in. Jill and Lowell Teschmacher. L2017:12.1

Olga Volchkova, American, born Russia, b. 1970. *St. Olive*, 2017. Acrylic and gesso on board, 24 x 30 in. Collection of the artist. L2016:210.1

St. Cannabis, 2016. Acrylic and gesso on board, 24 x 30 x 1 $\frac{3}{8}$ in. Collection of the artist. L2017:6.1

Andy Warhol, American, 1928-1987. *Flowers*, 1964. Synthetic polymer and silkscreen ink on canvas, 5 x 5 in. Private Collection. L2016:103.1

Rorschach, 1984. Silkscreen ink on canvas, 120 x 96 in. Private Collection. L2016:115.3

Kehinde Wiley, American, b. 1977. *La Source (The World Stage: Haiti)*, 2014. Oil on linen, 92 $\frac{1}{2}$ x 63 $\frac{1}{2}$ in. Collection of Arlene and Harold Schnitzer. L2016:129.1

Jonas Wood, American, b. 1977. *Landscape Pot with Double Yellow Orchid*, 2015. Oil and acrylic on canvas, 118 x 93 in. Private Collection. L2016:76.1

Dwayne Schintzius, 2016. Oil and acrylic on canvas, 110 x 82 in. Private Collection. L2017:3.2

Christopher Wool, American, b. 1955. *Untitled*, 2015. Silkscreen ink on linen, 108 x 78 in. Private Collection. L2016:179.1

Untitled, 2009. Enamel on silkscreen, 126 x 96 in. Peterson Family Collection. L2016:208.4

OUTGOING LOANS

Loaned to the Bard Graduate Center for *Design by the Book: Chinese Ritual Objects and the Sanlitu*, March 24 – July 30, 2017

Chinese Man's Court Costume—Aprons, Republic of China, circa 1923. Burgundy silk satin and turquoise blue plain-weave silk waist band & lining and Jacquard-woven trim with blue silk & gold-wrapped thread, and gold-wrapped thread braid, 40 $\frac{7}{8}$ x 46 $\frac{3}{4}$ in. (overall). Murray Warner Collection. MWCH45:61

Chinese Man's Court Costume—Aprons, Republic of China, circa 1923. Burgundy silk satin and turquoise blue plain-weave silk waist band & lining and Jacquard-woven trim with blue silk & gold-wrapped thread, and gold-wrapped thread braid, 41 x 34 $\frac{5}{8}$ in. (overall). Murray Warner Collection. MWCH45:62

Chinese Man's Court Costume, Republic of China, circa 1923. Black silk satin with attached rondels of black silk satin with embroidery in polychrome silk & metal-wrapped thread in satin, split, stem stitches and couching; trim of blue silk & metal-wrapped thread Jacquard-woven fabric, 53 $\frac{1}{8}$ x 77 $\frac{3}{4}$ in. (overall). Murray Warner Collection. MWCH45:91

Chinese Man's Court Costume—Belt, Republic of China, circa 1923. Blue silk satin with gold-colored silk supplementary weft and brass fittings, 54 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in. Murray Warner Collection. MWCH45:91a

Chinese Man's Court Costume—Hat, Republic of China (1912-1949), circa 1913. Silk satin with couched gold-wrapped thread embroidery, 4 $\frac{1}{2}$ x 9 $\frac{3}{4}$ x 14 $\frac{1}{4}$ in. (not including ties). Murray Warner Collection. MWCH65:16

Loaned to the Cascadia Art Museum for *Botanical Exuberance: Trees and Flowers in Northwest Art, April 6, 2017–June 25, 2017, and Northwest Social Realism and the American Scene, 1930-1950, January 19, 2017–March 26, 2017*

Morris Cole Graves, American, 1910-2001. *White Flower in Vase*, late 1940s-1950s. Gouache and ink on paper, 15 ½ x 12 ¾ in. Graves at Oregon Collection. 1968:6.56

Cluster of Lily-of-the-Valley Plants, ca. 1954. Gouache on paper, 10 ¾ x 12 ¾ in. Graves at Oregon Collection. 1968:6.60

Study of a Leaf, ca. 1944. Brush and ink on paper, 13 ½ x 14 in. Graves at Oregon Collection. 1968:6.348

Anne Kutka McCosh, American, 1902-1994. *The Challenger*, 1938. Oil on canvas, 30 x 24 in.; framed: 34 ¼ x 28 ½ in. Gift of Anne Kutka McCosh. 1992:1.1

Loaned to the Hallie Ford Museum of Art for, *Louis Bunce: Dialogue with Modernism, January 21–March 26, 2017*

Louis Bunce, American, 1907-1983. *Images*, 1946. Serigraph on paper, Image: 8 x 13 in.; paper: 11 ¾ x 16 in. Virginia Haseltine Collection of Pacific Northwest Art. 1971:4.31

Portrait of Eda, 1939. Oil on canvas, 26 x 22 in. Gift of Mr. and Mrs. William Zentner. 1972:21

Loaned to the Schneider Museum of Art for, *Convergence: Digital Media and Technology, April 6–May 27, 2017*

Nina Katchadourian, American, b. 1968. *Acca Dacca Diptych*, 2011. Two-channel digital video (4:11 running time), Variable. General Acquisition and Jordan Schnitzer Acquisition Funds. 2012:24.1

Ken Matsubara, Japanese, b. 1949. *Eiffel Tower, Repetition Series*, Heisei period (1989-present), 2014. Music stand, book and iPad mini 2nd generation, overall: 50 x 19 ¾ in. Purchased with a gift from Steven Platzman & Julie Dowling. 2015:11.1

Vanessa Renwick, American, b. 1961. *Medusa Smack*, 2012. MOV file, screen, rugs, pillows, approx. 66 x 86 in. This work was acquired with the assistance of The Ford Family Foundation through a special grant program managed by the Oregon Arts Commission. 2016:10.1

Peter Sarkisian, American, b. 1965. *Book 2*, 2012. Mixed media and video projection (17:42 running time). Museum Purchase in honor of University President Richard Lariviere by Susan Cox and F. Gregory FitzGerald, Jill Hartz and Richard Herskowitz, Robert H. and Sue Keene Malott, Hope Hughes Pressman, Bette and Dwayne Rice, Jordan Schnitzer, Christine and Chris A Smith and Yvonne and Charles Stephens. 2012:9.1

Loaned to the the Walker Art Center for, *Merce Cunningham: Common Time, February 8–July 30, 2017*

Morris Cole Graves, American, 1910-2001. *Bird, Moon, and Falling Stars*, 1940. Chalk and ink on paper, 30 ½ x 26 ¼ in.; framed: 38 ½ x 33 ¼ in. Graves at Oregon Collection. 1968:6.1

Minnow, n.d. Sumi ink on paper, 19 x 31 ¾ in.; framed: 29 ¼ x 41 ½ in. Gift of Brigitta Bertoia. 1988:9.1

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National Endowment for the Humanities (NEH) Grants for Smaller Institutions (\$1,953.00): Rehousing needs of the JSMA's collection of 850 nitrate negatives, 500 negatives of other types, and 1,700 corresponding photographic prints into appropriate storage as well as the cataloging, digitization and publication of those images at <https://oregondigital.org/sets/schnitzer-nitrate>

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Carpenter Foundation grant for treatment of Chinese textiles (\$10,000.00):

Anonymous, Chinese. *Chinese Woman's Nonofficial Formal or Semiformal Surcoat*, Qing dynasty, 1875-1900. Silk satin brocaded with silk thread, overall: 44 ¾ x 57 ¾ in. Murray Warner Collection. MWCH45:26

Anonymous, Chinese. *Manchu Man's Semiformal Court Coat (Qifu)*, Qing dynasty (1644-1912), 1900-1910. Silk twill brocaded with silk thread, 57 x 85 ½ in. Murray Warner Collection. MWCH45:42

Anonymous, Chinese. *Wall Hanging*, n.d. Brocade, overall: 26 ½ x 37 in. Murray Warner Collection. MWCH40:29

Anonymous, Chinese. *Festival Badge (Buzi) with Rabbit and Character Reading "Long Life,"* Shou Ming dynasty (1368-1644), late 16th-early 17th century. Gold silk satin embroidered with multicolored silk and gold-wrapped thread surrounded by a wide black satin border, overall: 19 ½ x 19 ½ in. Murray Warner Collection. MWCH46:116

Anonymous, Chinese. *Woman's outercoat with floral medallions*, Qing dynasty (1644-1912) or later. Dark blue silk satin with polychrome silk embroidery; sleeve bands: white silk satin with polychrome silk embroidery, 43 ¼ x 52 in. XHT2/9

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